

SPECIAL AWARDS ISSUE The year's best recordings, chosen by our expert critics

THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

Est 1923 · AWARDS 2014

GRAMOPHONE

gramophone.co.uk

CLASSICAL MUSIC AWARDS 2014

**We celebrate the year's
finest releases, including:**

**Jonas Kaufmann's
profound Winterreise**

**The Pavel Haas Quartet's
dazzling Schubert**

**Riccardo Chailly's
brilliant Brahms**

**...and we name the
Recording of the Year**

PLUS

**Maria Callas remastered: Richard Osborne
welcomes a new 69-disc collector's edition**



UNITED KINGDOM £5.50

Transcendence

Franz Liszt

Mephisto Waltz No. 1
Études d'exécution transcendante

JEAN MULLER, PIANO



available on iTunes, Amazon, Spotify...

www.pianistjm.com

UPCOMING TOUR DATES

Liederhalle, STUTTGART
25 Sep 2014

Tickets on www.sks-russ.com

Cadogan Hall, LONDON
27 Oct 2014

Tickets on www.cadoganhall.com

GRAMOPHONE

SOUNDS OF AMERICA

RECORDINGS & EVENTS *A special eight-page section for readers in the US and Canada*

Beall

'Appalachian Inspiration'

Viola Sonata^a. Piano Quintet^b.

Wondrous Love Variations^c

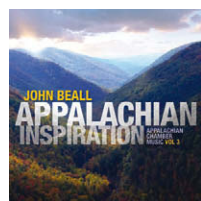
^bMikylah Myers McTeer *vn*

^{ac}Stephen Beall, ^bAndrea Priester Houde *va*

^bWilliam Skidmore *vc* ^bAndrew Kohn *db*

^{ac}Carol Beall, ^bJames Miltenberger *pf*

Ravello © RR7887 (63' • DDD)



For more than 35 years John Beall has been Composer in Residence at West Virginia

University in Morgantown, exploring the rich vein of traditional Appalachian music deriving from English, Scottish and Irish folk music sources. Here three profoundly conservative works written over a 10-year span beginning in 1999 demonstrate not only the composer's authentic embrace of cultural influences but also his keen ear for string-writing.

The centrepiece of the disc is Beall's 30-minute Quintet for piano and strings, inspired by the instrumentation of Schubert's *Trout* Quintet but using the double bass as much more than a subwoofer. Andrew Kohn's plaintive reading of the slow movement's bittersweet main melody, for example, seems entirely appropriate to WS Merwin's bleak poem about winter on which the movement is based. Overall, the performance by pianist James Miltenberger and Beall's colleagues from the University makes a passionate case for lovely music that probably fares best when heard in its natural academic habitat.

The Quintet is bookended by two works for viola and piano, an earnest Viola Sonata written for Randolph Kelly and an earnest set of variations on a well-known hymn tune 'Wondrous Love', both delivered with industry and occasional eloquence by the composer's son Stephen Beall, and a wonderful sense of colour and fantasy by the composer's wife Carol Beall. Despite the West Virginia connection, the excellent booklet-notes are incongruously contributed by Pennsylvania State University professor Steven Herbert Smith. **Laurence Vittes**

GRAMOPHONE *talks to...*

Kenneth Fuchs

How Don DeLillo's 9/11 novel inspired the composer's new work

Where were you on 9/11 and how did you hear the news?

I was at home finishing breakfast. The television was on and all news channels began reporting on the first aircraft to hit the World Trade Center. As I watched, along with millions of other people, the second aircraft exploded into the South Tower.

When you read Don DeLillo's novel, did musical inspiration come quickly?

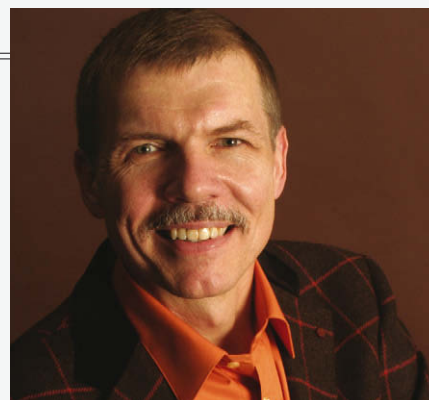
For several years, I had been feeling the need to respond to 9/11 in music. Reading the prologue to *Falling Man*, I knew I had found the creative impetus for what I wanted to write. DeLillo's unflinching prose, describing the terror and chaos at Ground Zero, immediately inspired musical ideas.

How soon did you realise what sort of piece you'd write?

DeLillo's protagonist becomes everyman as he experiences the burning twin towers tumbling around him. That character immediately suggested a single human voice collectively supported by a symphony orchestra.

Have you tackled a 12-tone treatment (even if not strictly applied) before?

Yes. While a student, I spent several years wrestling with 12-tone composition, but eventually concluded that it wasn't the way



I wanted to write. Although my music is predominantly tonal, I do write in non-tonal idioms when appropriate to the musical and emotional ideas of a piece. Tonality is about resolving dissonance but the tragedy of 9/11, which called into question all the norms of Western civilisation, is still unresolved. Tonality would have been too limiting.

You've developed quite a rapport with the LSO. Are they part of your creative process?

Absolutely. When I write for orchestra, I hear the sound of the LSO, which inspires me. I also think of individual players and write parts to keep them engaged and to share their exceptional musicianship with listeners. When I composed my viola concerto *Divinum mysterium* for principal viola player Paul Silverthorne, he collaborated with me throughout the process, suggesting more idiomatic ways to write for the viola and contributing musical ideas for me to explore. Having recorded four discs with the LSO during the past decade, I appreciate the orchestra's immense contribution to my growth as a composer.

Fuchs

Falling Man. Movie House.

Songs of Innocence and of Experience

Roderick Williams *bar*

London Symphony Orchestra /

JoAnn Falletta

Naxos American Classics © 8 559753

(62' • DDD • T)



The winning song-cycles by Kenneth Fuchs on this new disc show how far the

SHOSTAKOVICH: SYMPHONY NO. 4

ROYAL LIVERPOOL
PHILHARMONIC ORCHESTRA
• VASILY PETRENKO



8573188 • 747313318872

"an absolutely stonking performance from Vasily Petrenko's Royal Liverpool Philharmonic Orchestra. Never has the insane logic of the piece been clearer or more acutely felt. The thrills and surprises are many, but there's also a tragic inevitability. This is possibly the star turn of this conductor's Shostakovich cycle."

-EDWARD SECKERSON, GRAMOPHONE



AVAILABLE 10/14/2014



8573218 • 747313321872

AVAILABLE AT:  iTunes 

DISTRIBUTED BY:





American composer has come – yet how constant he has remained – since his student days in the 1970s. The earliest cycle, *Songs of Innocence and of Experience*, setting poems by William Blake, bears traces of Britten, down to the presence of a text the British composer set in his own cycle, *Songs and Proverbs of William Blake*.

Although he writes in a tonal style that occasionally resembles Britten's aesthetic, Fuchs claims his own expressive warmth and colour. Words are always discernible, a manifestation both of graceful and urgent shaping of vocal lines and judicious orchestration. Fuchs's Blake songs (1977) are brief and full of telling incident; the text in the final piece, 'The Tyger', is declaimed partly in *Sprechstimme* fashion.

Like the Blake cycle, *Movie House* (2007), setting poems by John Updike, is scored for baritone and chamber ensemble. Here, too, Fuchs conjures glowing evocations of the words while adding atmosphere and nuance through a small contingent of instruments.

The aura is more dramatic, as it naturally would be, in *Falling Man* (2009-10), a series of interludes and arias (to texts by Don DeLillo, from his 2007 novel of the same name) about the experiences of a 9/11 survivor. Amid Brittenesque lyricism, Fuchs musters ferocity and pungency as the tragedy unfolds.

The performances are exemplary, from baritone Roderick Williams's commanding artistry to the bold, fresh playing of the London Symphony Orchestra under JoAnn Falletta's sensitive direction. **Donald Rosenberg**

Hatzis

Flute Concertos – Departures; Overscript

Patrick Gallois // Thessaloniki State

Symphony Orchestra / Alexandre Myrat

Naxos Canadian Classics © B 573091 (72' • DDD)



The charismatic French flautist and conductor Patrick Gallois, whose work has enriched

the Naxos catalogue in a wide variety of repertoire since his move from DG in 1991, provided the impetus for this flautist's dream of a recording when in 2000 he inquired of the Greek-Canadian composer Christos Hatzis, 'Have you composed anything for the flute?' The first result was the premiere a year later of the Greek composer's Concerto for flute and chamber orchestra (1993), performed by Gallois and an ensemble of faculty and students at the University of Toronto where Hatzis teaches. When Hatzis

wrote *Departures* in 2011, the idea of recording both three-movement flute concertos, totaling more than 70 minutes, quickly became a fait accompli.

The gently affectionate first two movements of *Departures*, dedicated to director George Bloomfield, whose credits included the Muppets' television series *Fraggle Rock*, and Bertha Modlich, an inspirational Toronto cultural icon who had recently passed away at the age of 105, set the stage for the finale, 'Progress Blues', an initially lyrical but increasingly distracted response to the Fukushima tsunami and nuclear disaster, which ends with a tremendous audiophile explosion. The earlier concerto, which was reworked in 2012 and renamed *Overscript* for this recording, is a meandering meditation described by the composer as a 'palimpsest and musical commentary' on Bach's Flute Concerto BWV1056, highlighted by a deeply absorbing 20-minute slow movement.

Gallois plays brilliantly and almost continuously throughout both concertos, sympathetically partnered by the Thessaloniki orchestra with its silky strings and poetic woodwinds (particularly bassoonist Georgios Politis), conducted by Alexandre Myrat, its Music Director since 2011. **Laurence Vittes**

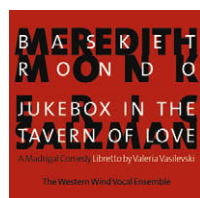
M Monk • Salzman

M Monk Basket Rondo

Salzman Jukebox in the Tavern of Love

The Western Wind Vocal Ensemble

Labor © LAB7094 (48' • DDD)



It may be hard to believe that The Western Wind has been blowing its vibrant brand of a *cappella* artistry since 1969. What's just as impressive is the range of the ensemble's repertoire, from Renaissance music to works created expressly for the vocal sextet. The group's newest recording reflects the authority with which these top-flight musicians handle whatever score they encounter.

Both pieces were devised in collaboration with the composers, Meredith Monk and Eric Salzman, whose respective works pose different challenges for The Western Wind. Monk's *Basket Rondo* is a cascade of swirling lines that demands the kind of virtuosity only the most skilled singers could achieve. The piece is divided into what Monk calls 'baskets' and 'bells', with a few 'calls' to send the voices into the exultant stratosphere.

Salzman takes advantage of the ensemble's versatility and vocal gifts in *Jukebox in the Tavern of Love*, a 'madrigal comedy' with a libretto by Valeria Vasilevski. Set in a New York bar, the narrative introduces a series of characters (bartender, nun, dancer, rabbi, poet, utility worker), each of whom tells a story as the remaining observers react in Greek-chorus mode.

The score is a delicious stew of musical styles, showing Salzman's range as a composer and his ability to tickle the funny bone (with thanks to Vasilevski's droll text). It's a *tour de force* for the intrepid members of The Western Wind, who are as suave in the Renaissance-inspired material as they are swinging in Salzman's jazzy concoctions.

Donald Rosenberg

Small

The Rothko Room: Journeys in Silence.

Visions of Childhood. A Glimpse of Silence

Haskell Small pf

MSR Classics © MS1497 (53' • DDD)



There is more than enough silence and space in the 30 minutes of Haskell Small's *The*

Rothko Room to amply satisfy the aesthetic principles which guided the painter's work. Triggered by Tate Modern's 2008 Mark Rothko exhibition in which many of the 'Red' series were positioned in a single room (the same that inspired John Logan's Tony Award-winning play), Small's moving musical narrative also contains plenty of noise and room – what the composer calls 'animation and passion'. Reflected in the lights and shades of a harmonic ambience occasionally if fleetingly redolent of late Beethoven, the music periodically resolves into childlike purity during four continuous sections 'limning the life of Rothko himself'. After more than 20 minutes of abstract beauty, the piece concludes with a section inspired by the last scene in Logan's play, in which Small bathes his musical canvas in multiple, pulsating lights leading to Rothko's last struggles with mental illness, a haunted polonaise representing the artist's last burst of creativity, a suicidal draining of blood, and final silence.

Both the 11 short sections of *Visions of Childhood*, evoking Robert Schumann and Federico Mompou (Small has also recorded the latter's mystical meditation on silence, *Música callada*), and the eight minutes of *Glimpses of Silence* show the 66-year-old composer working with materials that

CLASSICS **LAWO**

RELEASES LAWO CLASSICS

www.lawoclassics.com



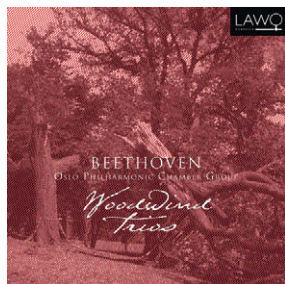
LWC1051
POUR MI

SONGS BY OLIVIER MESSIAEN
AND CLAIRE DELBOS

Liv Elise Nordskog - soprano
Signe Bakke - piano

«(...) a real gift to listeners.»

JOHN MILLER
- SA-CD.NET



LWC1034
**BEETHOVEN
WOODWIND TRIOS**

Oslo Philharmonic Chamber Group

*«(...) superbly and charmingly
performed (...)»*

JERRY DUBINS
- FANFARE MAGAZINE

new
arts
inter
national

Distributed in the UK by New Arts International
www.newartsint.com

SIKORA'S CLASSICAL RECORDS

New & Used CDs, DVDs & Vinyl
Classical, Jazz & more
432 W. Hastings St., Vancouver BC
604.685.0625 · toll free 1.866.685.0625
www.sikorasclassical.com
sikorasclassical@gmail.com
www.facebook.com/sikorasclassical
Est. 1979 · We do mail orders!

OUR Recordings &

Edition Borup-Jørgensen presents:



SUPER AUDIO CD



Danish composer Axel Borup-Jørgensen (1924-2012) was a pioneer in the exploration of sound in 20th century percussion, using skin, metal, wood, bells and gongs to create his music.

Standing at the centre of this Percussion Universe is Gert Mortensen, percussion professor at the Danish Royal Academy of Music, and one of the world's leading scholars and performers.

Mortensen's artistry is perfectly matched by ensemble partners representing some of Denmark's greatest musicians, including the incomparable Michala Petri.

Catalogue No: 6.220608

New Release

Out 1st September 2014



Edition
Borup-Jørgensen

OUR Recordings

www.ourrecordings.com

WORLDWIDE DISTRIBUTION: www.naxos.com

UK Distribution: www.selectmusic.co.uk





Lucid and communicative: Ronald Staheli conducts the Brigham Young University Singers, who shine in the luminous music of Eric Whitacre

gradually reveal relationships lying along the interstices between musical thought and visual images. While Robert Aubry Davis's booklet-notes provide numerous pathways into the music, it is Small's eloquent playing that makes the most persuasive case for his creations. **Laurence Vittes**

Whitacre

'Choral Works, Vol 1'

Cloudburst. Go, lovely Rose. I hide myself.
Leonardo dreams of his flying machine.
Lux aurumque. Sleep. Three Songs of Faith.
Water Night. When David heard. With a lily
in your hand

**Brigham Young University Singers /
Ronald Staheli**

BYU Music Group © YCDO213EW1 (71' • DDD)

Whitacre

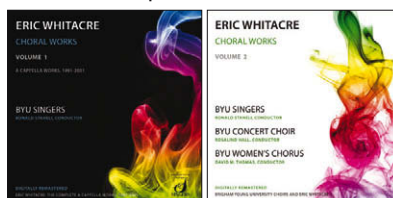
'Choral Works, Vol 2'

Animal Crackers, Vol 1^a. A Boy and a Girl^b.
Her sacred spirit soars^b. Five Hebrew
Love Songs^c. Little Birds^d. Little Tree^e.
This Marriage^b. She Weeps Over Rahoon^f

abde **Brigham Young University Singers /
Ronald Staheli; 'Brigham Young University
Concert Choir; 'Brigham Young University Honors
String Quartet / Rosalind Hall; 'Brigham Young**

**University Women's Concert Choir / David M
Thomas with ^{cd}Christina Dayton, ^aSarah Astle
Nowland, ^eJared Oaks ^{pf}**

BYU Music Group © YCDO314EW2 (43' • DDD)



The bond that American composer Eric Whitacre has forged with choral forces at Brigham Young University is documented on these two recordings. The first features unaccompanied works, the second a mix of *a cappella* and accompanied pieces. Both discs reveal superb choral training allied to penetrating insight into Whitacre's often mesmerising responses to poetry.

The composer sets words with utmost discernment, keeping everything clear as vocal lines blossom and soar, many in slow, sustained phrases that convey the wonder in the texts. Whitacre is a staunchly tonal composer but peppers the harmonic language with enough suspensions and mild dissonances to season textures. He uses vocal effects, such as the stormy

nuances in the magical *Cloudburst*, with subtle authority, and he can direct a verse to ecstatic heights, only to take a breath and send sounds fading away.

There are moving and rapturous selections throughout the discs. One that stands out (on Vol 1) is *When David heard*, a wrenching cry of despair that depicts David facing the death of his son, Absalom, and finding it impossible to let go (the chorus keep repeating the phrase 'my son'). Whitacre varies the shape of lines and vocal colours to piercing impact. Another work full of compelling ideas is *Leonardo dreams of his flying machine*, in which birdcalls, sounds of wind and lines in Italian evoke narrative flights and the period.

Whitacre may be too reflective a composer to enliven whimsical verses by Ogden Nash – the three selections from *Animal Crackers* on Vol 2 never crack a smile – but most of the pieces on these discs are haunting and distinctive. The beautifully balanced, lucid and communicative performances by the various Brigham Young choruses – many under the direction of Ronald Staheli – celebrate a special artistic relationship.

Donald Rosenberg

innova recordings



innova is the label of the american composers forum



THE VOCAL CONSTRUCTIVISTS > WALKING STILL
 JEROME KITZKE > THE PAHA-SAPA GIVE BACK
 PHILIP BLACKBURN > MUSIC OF SHADOWS
 PETER VAN ZANDT LANE > HACKPOLITIK
 GUY BARASH > FACTS ABOUT WATER
 BERND KLUG > COLD COMMODITIES
 MAYA BEISER > UNCOVERED

www.innova.com

CRYSTAL RECORDS

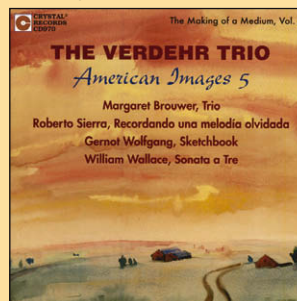
"Crystal is a unique and specialized label featuring outstanding soloists" – Fanfare



ALEC WILDER Woodwind Quintets Nos. 5, 7, 8, 10, & 12. Wilder was one of the most eclectic and popular composers of late 1900s, writing beautiful songs & chamber music. **CD758**



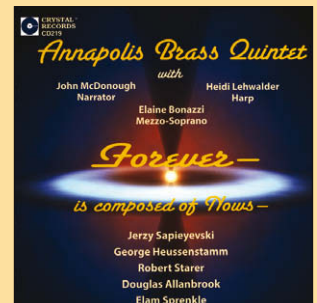
Copland & Ives Violin Sonatas are standards in the literature. **Maury's Sonata** is powerful and beautiful. Myron Sandler & Lou Maury give definitive performances of these works. **CD631**



"The breadth of these commissions is amazing" (Fanfare). "The quality of the results is astonishingly high" (STRAD). Music by Brouwer, Sierra, Wolfgang, & Wallace. **CD970**



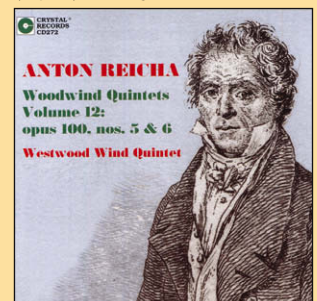
Dallas Symphony Orchestra Brass Quintet. Principals from the orchestra play wonderful works from several centuries, including Holst's 2nd Suite & Wagner, Vivaldi, Ellington. **CD568**



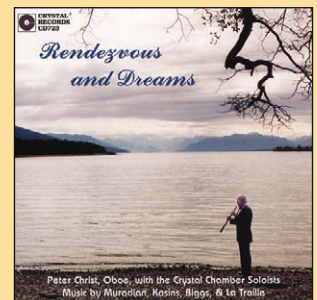
Some of the best music ever written for brass quintet. Songs of Emily Dickinson (soprano & brass), by Robert Sprenkle; Aesop Fables (narrator & brass), by Sapieyewski. **CD219**



BEETHOVEN "Kreutzer" Sonata; **FRANCK** Sonata in A. "First rate. Warmly recommended" (Fanfare) Sidney Weiss was concertmaster of Chicago Symphony & Los Angeles Philharmonic. **CD881**



"each one a masterpiece of the finest order, some of the finest music ever penned" (Audiophile Aud.) 12 vol. set of Reicha's 24 glorious woodwind quintets, two on each CD. Shown is **CD272**



"Colorful new works" (Gramophone). "Illuminating, entrancing recital" (American Rcd. Guide) Peter Christ, Oboe, plays Muradian Concerto, plus Kosins, Biggs, & LaTraille. **CD723**

Compact Discs US\$16.95 each (choose \$, £, €, ¥, etc. on web orders)
FREE! Order four CDs & pay for only three (mention this ad). Add \$2/order U.S. shipping; or foreign airmail \$10/order. Check, Visa, MC, AMEX, Paypal

See complete catalog & hear sound samples at www.crystalrecords.com.

Crystal Records, 28818 NE Hancock Rd, Camas, WA 98607 USA
 phn 360-834-7022; order@crystalrecords.com; www.crystalrecords.com



THE SCENE

Yannick Nézet-Séguin leads a celebration of music for organ and orchestra, Pierre-Laurent Aimard tours the US with Bach's Well-Tempered Clavier, Matthias Goerne sings Winterreise in New York

KANSAS, MO

Kansas City Symphony

Mendelssohn, Brahms & Wagner (Oct 24-26)

An interesting narrative and vocal thread runs through Music Director Michael Stern's choice of programming for this concert series with the Kansas City Symphony. After beginning with Wagner's powerful overture to *Der fliegende Holländer*, the Kansas City Symphony Chorus joins the orchestra for Zemlinsky's Psalm 23, composed in 1910, a vocal symphonic work in a late-Romantic style albeit with a sacred text. This is followed by Brahms's choral masterpiece *Schicksalslied*, a setting of a poem written by Friedrich Hölderlin. The programme concludes with Mendelssohn's much-loved *Scottish Symphony*.

kcsymphony.org

PHILADELPHIA, PA

Philadelphia Orchestra

The All-Organ Weekend (Nov 6-8)

The Philadelphia Orchestra celebrates the organ in a month-long festival that features guest organists who perform on the mighty 7000-pipe instrument in Verizon Hall. These concerts culminate in the All-Organ Weekend, led by Yannick Nézet-Séguin, who conducts three concertos for organ and orchestra on three different nights: the first soloist is Peter Richard Conte playing Joseph Jongen's *Symphonie concertante*, commissioned in 1926 by Philadelphia department store owner Rodman Wanamaker for the then newly restored Wanamaker Organ; the second soloist is Paul Jacobs playing Guilman's Symphony No 1; and the third is Ken Cowan playing Stephen Paulus's *Grand Concerto* (written in 2004). In each concert, the programme also includes Buxtehude's Chaconne and Elgar's *Enigma Variations*.

philorch.org

SAN FRANCISCO, CA

San Francisco Symphony

Gil Shaham (Nov 6-9)

On three dates, violinist Gil Shaham performs Mozart's *Turkish Concerto* with Michael Tilson Thomas. Ravel's sensuous *Daphnis et Chloé* is also on the programme, along with a wild opener in the form of Liszt's demonic *Mephisto Waltz* No 1. An alternative programme (Nov 8) features Prokofiev's

EVENT OF THE MONTH



Mezzo Susan Graham sings Berlioz in LA

LOS ANGELES, CA

Los Angeles Philharmonic

Berlioz: *Roméo et Juliette* (Nov 6, 7 & 9)

The LA Philharmonic is regarded as a pioneer among American orchestras when it comes to multimedia programming. A new series named in/SIGHT launches in November with Berlioz's *Roméo et Juliette*, featuring a newly commissioned video to accompany a complete performance led by Esa-Pekka Salonen and a stellar cast of singers: tenor Paul Groves, mezzo Susan Graham and bass-baritone John Relyea. The concept behind the video presentation is to re-imagine works with fresh context and heightened meaning. The video artist for the Berlioz is Istanbul-born Refik Anadol, who moved to LA to study audio/visual performance design at UCLA. The multimedia series continues in 2015 with Michael Tilson Thomas conducting Beethoven's *Missa solemnis*.

laphil.com

Second Violin Concerto and a piece by US composer Samuel Adams along with the Ravel. After these performances at home, Shaham and the orchestra go on the road with both programmes till November 22, with stops in Kansas City, MO, Ann Arbor, MI, Cleveland, OH, Boston, MA, New York, NY and Miami, FL.

sfsymphony.org

US TOUR

Pierre-Laurent Aimard

Bach: *Well-Tempered Clavier*, Book 1 (Nov 7, 9, 11 & 13)

Pierre-Laurent Aimard is renowned for the acuity and intelligence he brings to his Bach performances. Following an intensive study of Book 1 of Bach's *Well-Tempered Clavier* this past season in Berlin, the pianist recorded this masterpiece on DG, and now follows up with a tour of four American cities: Washington DC, Chicago, Philadelphia and New York.

pierrelaurentaimard.com

NEW YORK, NY

White Light Festival, Lincoln Center

Schubert: *Winterreise* (Nov 11)

Renowned baritone Matthias Goerne sings Schubert's quintessentially Romantic song-cycle *Winterreise* at Alice Tully Hall as

part of Lincoln Center's White Light Festival. This production, which originated at the Festival d'Aix-en-Provence, features a backdrop of video animation, montages and collages created by South African artist William Kentridge, whose mixed-media landscapes offer striking juxtapositions to the despairing vision of the poet Wilhelm Müller. Markus Hinterhäuser is the pianist.

www.lincolncenter.org

CINCINNATI, OH

Cincinnati Symphony Orchestra

One City, One Symphony: Heroes (Nov 14-16)

With new Music Director Louis Langrée at the helm, the Cincinnati SO delves into repertoire inspired by heroes. It begins with Beethoven's dramatic *Coriolan* Overture, before ceding to the poignant *Hymne à la justice* by the French composer Albéric Magnard – celebrated in France as a national hero for having died at the hands of German troops in 1914 while trying to protect his home and his family. The programme concludes with Mahler's *Titan* Symphony, whose final movement culminates with a glorious symphonic sound.

cincinnatisymphony.org

Previews by Damian Fowler

Free 30-day ticket for Berlin Philharmonic's Digital Concert Hall

WHEN YOU JOIN THE GRAMOPHONE CLUB

*Watch concerts on your tablet,
smartphone, Smart TV or PC*
*More than 280 complete
concert recordings and
40+ live streams per season*
*Includes artist interviews,
documentaries and films
from behind the scenes*

Just
£99*
per year!



GRAMOPHONE CLUB

Members receive: Print magazine + Digital edition
& archive + Reviews database + extra benefits



To upgrade call **+44(0)1722 716997**
and quote code **GRMBA14** to claim this fantastic offer. Offer ends October 30
New subscribers visit **magsubscriptions.com/gramophone**

Terms and conditions This price is available to US & Canada residents only. Visit magsubscriptions.com to find out more. Please allow 35 days for delivery of your first issue. Offer ends October 30, 2014. The gift will be sent under separate cover from the magazine. Should we run out of gifts, you may be offered an alternative gift - there is no cash alternative. Mark Allen Business & Leisure Limited uses a best-practice layered Privacy Policy to provide you with details about how we would like to use your personal information. To read the full privacy policy please visit our website at gramophone.co.uk/privacy-policy. Please ask if you have any questions as submitting your personal information indicates your consent, for the time being, that we and our partners may contact you about products and services that may be of interest to you via post, phone, email and SMS. You can opt out at any time by emailing subscriptions@markallengroup.com or by calling +44 (0)1722 716997. ***Post and packaging not included**

The greats of the past – and of today too

This recording isn't dead,' said Andrew Walter, an engineer at Abbey Road. 'It's an alive recording. But all the people involved in it are dead – so it's just the metals, and me. It's a huge responsibility.'

Walter was, a few years ago, talking to me about remastering Pablo Casals's 1930s recording of Bach's Solo Cello Suites. But the comment is a fine definition of the approach, and achievements, of remastering engineers in general. Through painstaking attention to detail, superior sonic skill, application of the highest of tech and shrewd investigative work – science and art in perfect harmony, if you like – they are responsible for giving continued existence, indeed, breathing new life into so many of the past century's greatest works of recording.

This month sees the release by Warner Classics of the remastered complete studio recordings of Maria Callas, almost unrivalled as an icon and inspiration among classical musicians of the recording era. Part of the reason for the project – the recordings have already been remastered twice – is that the original tapes are becoming increasingly difficult to work with, so the last opportunity to capture those historic sessions as brilliantly as today's technology allows may be approaching. But the other reason is that that technology simply allows the detail and decisions of the day to be recreated as authentically as possible.

Ultimately, though, it is of course all about the music. In his insightful review of the set (see page 102), Richard Osborne quotes Jon Vickers's description of Callas's 'power to touch people to the



Martin

core'. To my ears, not least listening in the Abbey Road remastering suite where the work was done, it was not the vivid drama that impressed most but the newly revealed detail and intimacy. Maria Callas's recorded voice sounded more alive than ever before.

It might seem odd to be reflecting on a historic recording, made by people the majority of whom are no longer with us, when this special issue, and the *Gramophone* Classical Music Awards themselves, are about celebrating the new, the artists of today and, given the youth of some of them, of tomorrow too. Yet for me there is no incongruity. Ours is an art form in which the new finds itself, in almost all cases, joining the continuing evolution of how music is explored, performed and presented. Today's acclaimed recordings may well be the revered historic documents of tomorrow: time will tell.

But one thing is different. It's a foolish man who claims recording technology has now advanced to unassailable limits – of course it hasn't – but we are at a point where recording artists and their production teams need not feel themselves in any way compromised by the medium. The clarity, the ability to capture atmosphere and precision of performance is today what the early pioneers of recording more than a century ago, even in the days of Callas and Walter Legge, could only have dreamt of. But, most importantly, the best of today's performances are every bit as remarkable as any from the past. Do listen to as many of our Award-winners as you can – your time will be richly rewarded.

martin.cullingford@markallengroup.com

THIS MONTH'S CONTRIBUTORS



'I have long admired Judith Weir's music,' says **GUY RICKARDS**, 'but writing the Contemporary

Composers article afforded me the opportunity to catch up on her recent work and fill in some gaps. I have come away with increased appreciation for her music and look forward to seeing her next opera, *Count Öderland*.'



'I remain inspired by an interview,' says this month's Icons writer **MIKE ASHMAN**. 'Legendary singers are

not inevitably easy to question. But Carlo Bergonzi talked unhesitatingly about Verdi and Donizetti with the quiet fire of his performances – a passion that I had known previously only from Baroque musicians.'



'I love Stanley Kubrick and I love Richard Strauss,' says **PHILIP CLARK**, who writes the *Gramophone*

Collection in this issue, 'but Kubrick's use of *Also sprach Zarathustra* in his film *2001: A Space Odyssey* has left us with a skewed image of Strauss's piece. I wrote with that idea in mind – not that I could resist a few space-age puns...'

Gramophone, which has been serving the classical music world since 1923, is first and foremost a monthly review magazine, delivered today in both print and digital formats. It boasts an eminent and knowledgeable panel of experts, which reviews the full range of classical music recordings. Its reviews are completely independent. In addition to reviews, its interviews and features help readers to explore in greater depth the recordings that the magazine covers, as well as offer insight into the work of composers and performers. It is the magazine for the classical record collector, as well as for the enthusiast starting a voyage of discovery.

THE REVIEWERS Andrew Achenbach • Nalen Anthoni • Mike Ashman • Philip Clark • Alexandra Coghlan • Rob Cowan (consultant reviewer) • Jeremy Dibble • Peter Dickinson • Jed Distler • Duncan Druce • Adrian Edwards • Richard Fairman • David Fallows • David Fanning • Iain Fenlon • Fabrice Fitch • Jonathan Freeman-Attwood • Caroline Gill • Edward Greenfield • David Gutman • Lindsay Kemp • Philip Kennicott • Richard Lawrence • Ivan March • Ivan Moody • Bryce Morrison • Jeremy Nicholas • Christopher Nickol • Geoffrey Norris • Richard Osborne • Stephen Plaistow • Peter Quantrill • Guy Rickards • Malcolm Riley • Marc Rochester • Julie Anne Sadie • Edward Seckerson • Hugo Shirley • Pwyll ap Siôn • Harriet Smith • Ken Smith • David Patrick Stearns • David Threasher • David Vickers • John Warrack • Richard Whitehouse • Arnold Whittall • Richard Wigmore • William Yeoman

GRAMOPHONE is published by MA Business & Leisure Ltd, St Jude's Church, Dulwich Road, London SE24 0PB, United Kingdom. gramophone.co.uk email gramophone@markallengroup.com or subscriptions@markallengroup.com
Volume 92 Number 1114

EDITORIAL

Phone 020 7738 5454 Fax 020 7733 2325
email gramophone@markallengroup.com

EDITOR AND PUBLISHER Martin Cullingford
DEPUTY EDITOR Sarah Kirkup / 020 7501 6365
REVIEWS EDITOR Andrew Mellor / 020 7501 6367
ONLINE AND FEATURES EDITOR

James McCarthy / 020 7501 6366
SUB-EDITOR David Thresher / 020 7501 6370
ART DIRECTOR Dinah Lone / 020 7501 6689
PICTURE EDITOR Sunita Sharma-Gibson / 020 7501 6369

AUDIO EDITOR Andrew Everard
EDITORIAL ADMINISTRATOR Libby McPhee
THANKS TO Marija Đurić Speare, Hannah Nepil and Charlotte Smith
EDITOR-IN-CHIEF James Jolly

ADVERTISING

Phone 020 7738 5454 Fax 020 7733 2325
email gramophone.ads@markallengroup.com

SALES MANAGER

Esther Zuke / 020 7501 6368

SENIOR SALES EXECUTIVE

Luke Battersby / 020 7501 6373

SUBSCRIPTIONS AND BACK ISSUES

0800 137201 (UK) +44 (0)1722 716997 (overseas)
subscriptions@markallengroup.com

PUBLISHING

Phone 020 7738 5454
GROUP BUSINESS DEVELOPMENT MANAGER
Luca Da Re / 020 7501 6362

MARKETING EXECUTIVE Julian Halse / 020 7501 6372

DIGITAL AND MARKETING DIRECTOR
Matthew Cianfrani

DATA AND DIGITAL DEVELOPMENT DIRECTOR

Tom Pollard
PRODUCTION DIRECTOR Richard Hamshire / 01722 716997

PRODUCTION MANAGER Jon Redmayne

CIRCULATION DIRECTOR Sally Boettcher / 01722 716997

SUBSCRIPTIONS MANAGER Chris Hoskins / 01722 716997

PUBLISHING DIRECTOR Siân Harrington

CHIEF EXECUTIVE OFFICER Ben Allen

CHAIRMAN Mark Allen

© MA Business & Leisure Ltd, 2014. All rights reserved. ISSN 1350-9829. MA Business & Leisure Ltd is part of the Mark Allen Group



A MARK ALLEN GROUP PUBLICATION
www.markallengroup.com



When you have finished with this magazine please recycle it.

The paper used within this publication has been sourced from Chain-of-Custody certified manufacturers, operating within international environmental standards, to ensure sustainable sourcing of the raw materials, sustainable production and to minimise our carbon footprint.

The Awards issue of *Gramophone* is on sale from September 18; the October issue will be on sale from October 15 (both UK). Every effort has been made to ensure the accuracy of statements in this magazine but we cannot accept responsibility for errors or omissions, or for matters arising from clerical or printers' errors, or an advertiser not completing his contract. Regarding concert listings, all information is correct at the time of going to press. Letters to the editor requiring a personal reply should be accompanied by a stamped addressed envelope. We have made every effort to secure permission to use copyright material. Where material has been used inadvertently or we have been unable to trace the copyright owner, acknowledgement will be made in a future issue.

UK subscription rate £60-£99.

Printed in England by Wyndeham Heron.

© 2014, MA Business & Leisure Limited.

All rights reserved

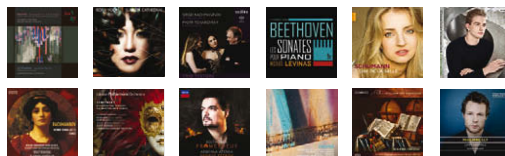
North American edition (ISSN 0017-310X): *Gramophone*, USPS 881080, is published monthly with an additional issue in September by MA Business and Leisure Limited, St Jude's Church, Dulwich Road, London SE24 0PB, United Kingdom. The US annual subscription price is \$89. Airfreight and mailing in the USA by agent named Air Business, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to *Gramophone*, Worldnet Shipping Inc. (see above). Subscription records are maintained at MA Business and Leisure Ltd, Jesses Farm, Snow Hill, Dinton, Wiltshire SP3 5HN, UK. Air Business Ltd is acting as our mailing agent.

EDITOR'S CHOICE

The 12 most highly recommended recordings of the month

FOR THE RECORD

The latest classical music news



Reviews

RECORDING OF THE MONTH 42

Important Monteverdi from Concerto Italiano

ORCHESTRAL 44

Beethoven's ballet from Armonia Atenea; back to the beginning for Simone Young's Bruckner; Hyperion's 'Classical Piano Concerto' cycle begins

CHAMBER 64

Haydn from Banff winners the Tinalley Quartet; exploring Strauss's music for winds; taking the pulse of the post-minimalist movement in 2014

INSTRUMENTAL 80

Bach's trio sonatas on Scandinavia's largest 18th-century organ; evenings with Friedrich Gulda and Jenny Lin; Francis Poulenc meets Edith Piaf

VOCAL 92

The year's second choral Warlock recital; Grieg songs from a Norwegian duo; Stile Antico go back in time; soprano Anna Prohaska behind the lines

REISSUES 102

Richard Osborne explores 'Callas Remastered' – a mammoth 69-disc box-set from Warner Classics

OPERA 106

A brand-new *Ring* cycle from Seattle; a Zemlinsky rarity from London; Judith Weir's 1990 folk opera live; Grétry's *William Tell* on CD and DVD

REPLAY 120

Schubert and Bach from giants of the Russian piano tradition; the incomparable Annie Fischer

BOOKS 122

New thoughts from Sir Harrison Birtwistle as told to Fiona Maddocks; Graham Sadler's nuanced picture of anniversary composer Rameau

GRAMOPHONE COLLECTION 128

Philip Clark surveys the greatest recordings of Strauss's tone-poem *Also sprach Zarathustra*

Features

GRAMOPHONE CLASSICAL MUSIC AWARDS 2014

INTRODUCTION	11
RECORDING OF THE YEAR	12
LIFETIME ACHIEVEMENT	14
OUTSTANDING ACHIEVEMENT	16
ARTIST OF THE YEAR	18
YOUNG ARTIST OF THE YEAR	21
LABEL OF THE YEAR	23
THE CATEGORY WINNERS	25

THE MUSICIAN & THE SCORE 62

Pianist Leif Ove Andsnes talks to Geoffrey Norris about Beethoven's Fifth Piano Concerto, his latest recording for Sony Classical

ICONS 78

The tenor Pavarotti called 'The Boss', Carlo Bergonzi leaves an impressive legacy of recordings behind him, writes Mike Ashman

CONTEMPORARY COMPOSERS 90

Guy Rickards gives a detailed appreciation of the quietly radical works of the new Master of the Queen's Music, Judith Weir

CLASSICS RECONSIDERED 124

Rob Cowan and Caroline Gill discuss the merits of Beethoven's String Quartet No 15, Op 132, as recorded by the Quartetto Italiano in 1967

THE SPECIALIST'S GUIDE 126

Striking the perfect balance between an organ and an orchestra is notoriously difficult but, as Jeremy Nicholas discovers, it is not impossible

PERFORMANCES & EVENTS 134

The best classical music events worldwide

HIGH FIDELITY 137

Krell's Connect network music player; the Denon CEOL Carino desktop speaker system

LETTERS & OBITUARIES 146

NEW RELEASES 149

REVIEWS INDEX 152

MY MUSIC 154

The musical passions of playwright, screenwriter and film director Christopher Hampton



WINTER BY CANDLELIGHT

CONCERTS & EVENTS IN THE SAM WANAMAKER PLAYHOUSE



FEATURING

ORCHESTRA OF THE AGE
OF ENLIGHTENMENT
THE BRODSKY QUARTET
WITH JACQUI DANKWORTH
ANDY SHEPPARD
CHANO DOMÍNGUEZ
& NIÑO JOSELE

IAN BOSTRIDGE
& XUEFEI YANG
THE JOHN LANGAN BAND
ANOUSHKA SHANKAR
JEAN-GUIHEN QUEYRAS
JUDITH WEIR

CHARLOTTE RAMPLING
& SONIA WIEDER-ATHERTON
CHILINGIRIAN
STRING QUARTET
& TENEBRAE CONSORT
AVI AVITAL
& MAHAN ESFAHANI

**WANAMAKER
PLAYHOUSE**

**BOOK NOW 020 7401 9919
SHAKESPEARESGLLOBE.COM**

THE SOUND OF ELOQUENCE

Become a friend on



www.facebook.com/deutschegrammophon

*Features first releases on CD

DECCA



DG 480 7079 (BCD)

LISZT
Années de pèlerinage; Schubert
Lieder transcriptions*;
Hungarian Rhapsody No. 10*;
Funérailles*
Lazar Berman



DG 480 7078

RACHMANINOV
Moments musicaux*; Corelli
Variations; 6 Preludes
Lazar Berman



DG 480 7075 (2CD)

PROKOFIEV
Sonatas Nos. 2* & 8*; Romeo &
Juliet. **SHOSTAKOVICH**: Preludes
and Fugues*
Lazar Berman



DG 480 7074

CHOPIN
Polonaises 1-6*. **MUSSORGSKY**:
Pictures at an Exhibition
Lazar Berman



DG 480 7073

TCHAIKOVSKY
Piano Concerto No. 1
LISZT
Piano Concertos Nos. 1 & 2
Lazar Berman



DECCA 480 7671

BACH
Piano works*
Alicia de Larrocha



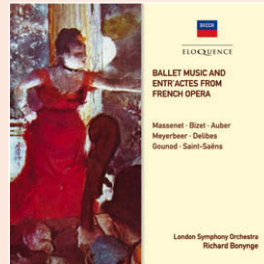
DECCA 480 7675

GRIEG Sonata
LISZT Sonata
MENDELSSOHN Piano works
Alicia de Larrocha



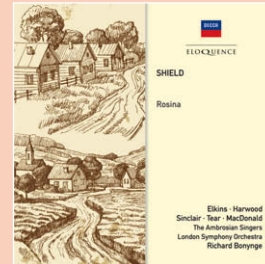
DECCA 480 7705

SPANISH PIANO ENCORES
Alicia de Larrocha



DECCA 480 8480

BALLET MUSIC & ENTR'ACTES
FROM FRENCH OPERA*
Richard Bonyngé



DECCA 480 5383

SHIELD
Rosina*
Elkins · Sinclair · Bonyngé



DECCA 480 5382

GRAUN
Montezuma (excerpts)
Sutherland · Elms · Sinclair
Harwood · Bonyngé



DECCA 480 5381

BONONCINI
Griselda (excerpts)
Sutherland · Elms · Sinclair
Elkins · Bonyngé



DG 480 7227

THE ART OF IRMGARD SEEFRIED
Volume 1: Arias - Mozart, Bizet,
Handel, Beethoven, Respighi



DG 480 7228

THE ART OF IRMGARD SEEFRIED
Volume 2: Arias - Mozart, Weber,
Thomas, Lortzing, R. Strauss



DG 480 7229

THE ART OF IRMGARD SEEFRIED
Volume 3: Lieder - Mozart, Schubert,
Brahms, Mussorgsky, Bartók,
Wolf, R. Strauss



DECCA 480 8982 (3CD)

BRAHMS
The Symphonies; Overtures;
'Haydn' Variations
Lorin Maazel



DECCA 480 8948 (2CD)

STRAUSS
Don Quixote; Rosenkavalier Waltzes;
Don Juan; Tod und Verklärung*; Der
Bürger als Edelmann; Macbeth
Lorin Maazel



DG 480 8477 (2CD)

20TH CENTURY PORTRAITS
Falla, Bartók, Stravinsky
Lorin Maazel



DECCA 480 7403

MOZART
Ballet Music: Les Petit Reins,
Idomeneo*; Rondo KV 371*;
A Musical Joke
Willi Boskovsky

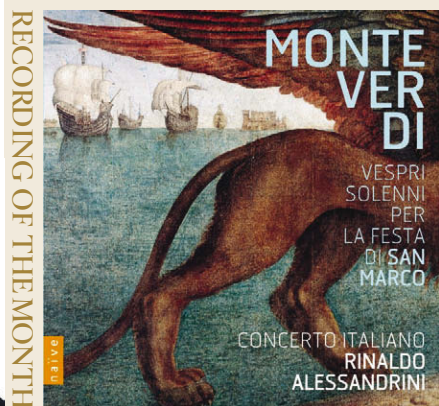


DECCA 480 7838

ESPAÑA - Falla*, Turina,
Rimsky-Korsakov, Chabrier
Jesus Lopez-Cobos

GRAMOPHONE *Editor's choice*

Martin Cullingford's pick of the finest recordings from this month's reviews



MONTEVERDI
Vespri solenni per la Festa di San Marco
Concerto Italiano / Rinaldo Alessandrini
Naïve ® ② OP30557
► **DAVID VICKERS'S REVIEW IS ON PAGE 42**

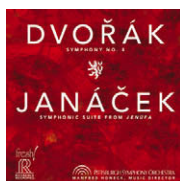
This reconstruction is as thrilling, stately, dramatic, epic and intimate by turns – and stamped with imaginative personality – as we've now come to expect from Alessandrini and his players.



BEETHOVEN
'Beethoven Journey, Vol 3'
Mahler CO / Leif Ove Andsnes *pf*
Sony ® 88843 05886-2
Journey's end –

but what a journey! Andsnes and the Mahler CO here bring to a close this wonderfully engaging and often very beautiful Beethoven concerto cycle.

► **REVIEW ON PAGE 44**



DVOŘÁK
Symphony No 8
Pittsburgh SO / Manfred Honeck
Reference Recordings
® FR710SACD

Strauss from the same forces earned an Editor's Choice in March and the superlatives which applied then apply now: the playing is gloriously rich and dramatic.

► **REVIEW ON PAGE 48**



MOZART
String Quartets
Nos 14, 16 & 19
Casals Quartet
Harmonia Mundi
® HMC90 2186

After their powerful *Seven Last Words* (Editor's Choice in June), the Casals Quartet give superb performances of Mozart's music dedicated to Haydn.

► **REVIEW ON PAGE 72**



VIVALDI
Cello Sonatas
Marco Ceccato *vc*
Accademia Ottoboni
Zig-Zag Territoires
® ZZT338

So confidently does Ceccato inhabit this music that he's able to deliver wonderfully lively, delightfully engaging and entirely personal performances throughout this set.

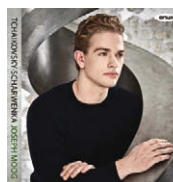
► **REVIEW ON PAGE 76**



LEIGHTON
'Organ Works, Vol 1'
Stephen Farr *org*
Resonus ® ② RES10134
A recording that really reveals the

wonderfully imaginative and clever music Leighton left organists, both in the fascinating *Fantasies* and the massive drama of the *Martyrs*.

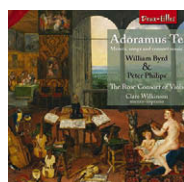
► **REVIEW ON PAGE 81**



SCHARWENKA. TCHAIKOVSKY
Piano Sonatas
Joseph Moog *pf*
Onyx ® ONYX4126
A young pianist with

no fear of boldly pitting himself against the most demanding repertoire, and one whose individuality and voice are never lost among its virtuoso demands.

► **REVIEW ON PAGE 83**



BYRD, PHILIPS
'Adoramus te'
Clare Wilkinson *mez*
Rose Consort of Viols
Deux-Elles ® DXL1155
Music from artistically

rich but troubled times – something these two English Catholic composers would have felt only too keenly – wonderfully performed throughout.

► **REVIEW ON PAGE 93**



SCHUBERT
'Nachtviolen'
Christian Gerhaher *bar*
Gerold Huber *pf*
Sony ® 88883 71217-2
Poignancy, pathos,

humanity – Gerhaher, one of today's most impressive Lieder singers, lends these lesser-known Schubert songs a moving poetic beauty.

► **REVIEW ON PAGE 94**



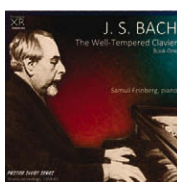
SCHOENBERG
Moses und Aron
Soloists; SWR SO / Sylvain Cambreling
Hänssler Classic
® ② ③ CD93 314

Cambreling brings impressive (and necessary) control and vision to this richly textured, musically complex opera, a strong dramatic intensity building throughout.

► **REVIEW ON PAGE 111**



DVD/BLU-RAY
HAYDN
Die Jahreszeiten
Soloists; VPO / Nikolaus Harnoncourt
EuroArts ® DVD 207 2678; ® Blu-ray 207 2674
Last month's cover co-star leads an engaging performance of Haydn's final oratorio, *The Seasons*.
► **REVIEW ON PAGE 94**



REISSUE/ARCHIVE
BACH The Well-Tempered Clavier
Samuil Feinberg *pf*
Pristine Audio
® ④ PAKM063

Rob Cowan calls Feinberg's '48' essential listening – newly transferred by Pristine.

► **REVIEW ON PAGE 120**



Listen to many of the Editor's Choice recordings online at **qobuz.com**

FOR THE RECORD



The 'Making the Modern World' exhibit at the Science Museum in London

NMC Recordings and the Science Museum announce musical collaboration

NMC Recordings, the organisation dedicated to championing British contemporary music, has invited six leading composers to write works inspired by exhibits at London's Science Museum in a project to mark the label's 25th anniversary.

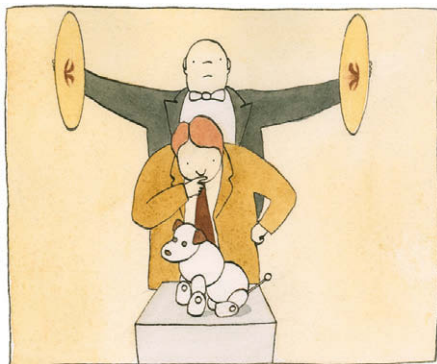
Gerald Barry, Barry Guy, Christopher Mayo, Claudia Molitor, Thea Musgrave and David Sawer will each write a short piece inspired by an object or gallery at the museum, while music by Colin Matthews will link them together in the spirit of Mussorgsky's promenade music from *Pictures at an Exhibition*.

The works will be performed by the Aurora Orchestra at the Science Museum in autumn 2015 and recorded by NMC. An education element will involve local schoolchildren in the project while the museum itself will use the project to research ways in which music affects visitor experiences. NMC describes it as possibly its 'most ambitious adventure to date'. So far, 60 per cent of the money needed has been secured, though a further £90,000 is still to be raised.

The project is the most headline-grabbing of a series of recent announcements by NMC, which faces a future without funding of £120,000 a year from the Holst Foundation. The Foundation's income had mainly come from royalties and rights payments earned by Holst's compositions but, 10 years after the composer's music fell

out of copyright, the organisation is shortly to be wound up.

NMC was confirmed this spring as a continued recipient of money from the Arts Council England's National Portfolio – worth £40,000 a year. The label has also sought to broaden the partners it collaborates with – including the Hallé, with which it is recording music by Ryan Wigglesworth and Helen Grime, among others – as well as its base of supporters. In the past three years it has increased tenfold the number of trusts who provide funding. This month it also announced the appointment of a new chairman, Andrew Ward, Director of Corporate Relations at Brunel University, who has links to other arts organisations including Dartington Summer School. Crucially, though, NMC aims to increase the audience for the label and therefore for contemporary music in general. The Science Museum project is an imaginative step on that worthwhile mission.



Cecilia Bartoli's new album, 'St Petersburg', is revealed

Cecilia Bartoli has won six *Gramophone* Awards and sold over 10 million albums, making her Universal's best-selling 'core' classical artist, so every new Bartoli release is keenly anticipated. This year Decca has announced that Bartoli's new album, 'St Petersburg', is to be released on October 13.

Research in the Mariinsky Archives in St Petersburg by Bartoli has resulted in a collection that includes no fewer than 11 world-premiere recordings. The anthology focuses on a golden age for opera during the 18th century as three successive empresses (or tsaritsas) looked to Italy to bring the all-but-unknown form of opera to their courts at St Petersburg. As well as Cimarosa, who spent four years

Tod Machover named Lucerne Festival's Composer-in-Residence

Tod Machover will serve as the Lucerne Festival's Composer-in-Residence in 2015, creating *A Symphony for Lucerne*, which will feature sounds recorded in Lucerne by Machover and 'musical ideas submitted by the residents of Lucerne that define the city's unique qualities and traditions'.

Machover is an MIT Media Lab Professor and will use special technologies developed at MIT to make the commission interactive for the citizens of Lucerne. One such novelty is an app called Constellation (symphonyforlucerne.ch/Constellation) which allows people to hear the latest sounds captured by Machover and mix them how they wish. The symphony will be premiered on September 5, 2015, conducted by Matthias Pintscher.

SAM conducts survey on composers' commission fees

Sound and Music – the UK's national agency for new music – conducted a survey of composers in June and July which sought to illuminate the topic of what composers are paid in commission fees for their music. Of the 466 composers who took part, 74 per cent were UK-based.



CECILIA BARTOLI • ST PETERSBURG

I BAROCCHISTI • DIEGO FASOLIS

in St Petersburg, the composers represented include Francesco Araia (the first composer to have an opera performed in Russia), Hermann Friedrich Raupach, Vincenzo Manfredini, Domenico Dall'Oglio and Luigi Madonis.

As with her previous project, 'Mission' (12/12), Cecilia Bartoli's partners are I Barocchisti and Diego Fasolis.

The key findings of the survey were that 66 per cent of composers stated that they did not find commissions to be a significant proportion of their income. The respondents had an average of 2.65 commissions in 2013 with an average fee per commission of £1,392, and the top one per cent of composers surveyed earned 25 per cent of the total income from commissions. To read the report in full, visit soundandmusic.org.

Truro Cathedral to welcome girl choristers from 2015

The Chapter of Truro Cathedral have announced that they will be introducing girl choristers to their Cathedral Choir from September 2015. As Caroline Gill reported in February 2014 (page 21), Salisbury was the first cathedral in England to offer choristerships to girls with a recognisably equal status to boys, in 1990. Truro has maintained a formal choir of boys and men since 1887 and was also the birthplace of the first-ever Nine Lessons and Carols service in 1880. The new girl choristers will receive 25 per cent scholarships at Truro School, as well as additional means-tested bursaries. The recruitment will begin in the autumn.

ILLUSTRATION: TIM KIRBY PHOTOGRAPHY: MARCO BORGREVE

Mahan Esfahani signs recording contract with Deutsche Grammophon

Mahan Esfahani's committed advocacy of the harpsichord as a solo instrument of today has swiftly made him one of its leading champions. His career has already seen two significant firsts for the instrument: becoming the first harpsichordist to join the BBC New Generation Artist scheme (in 2008), then in July 2011 giving the first solo harpsichord recital at the Proms, as part of the Cadogan Hall chamber music series.

Earlier this year he made his debut disc for Hyperion, a timely CPE Bach collection, which was awarded an Editor's Choice in February and has now won the *Gramophone* Baroque Instrumental Award (see page 27). Also released this year was a recording on the Wigmore Hall Live label – another Editor's Choice in June – which spanned the centuries by linking Byrd, Bach and Ligeti, showcasing Esfahani's 'flexible, articulate and deeply musical interpretations' (Jed Distler).

'Mahan is a dynamic, daring musician who thinks way beyond the conventional boundaries of his instrument, and is well placed to add excitement to and find new audiences for the harpsichord,' said DG President Mark Wilkinson.

'I am proud to become part of the Deutsche Grammophon family,' said Esfahani. 'As a musician I like to think out of the box, and here is a label with the same attitude. I am particularly proud to be joining the label of one of my great idols, the harpsichord legend Ralph Kirkpatrick. I am honoured to be in such company.'



Harpsichordist Mahan Esfahani signs for DG

GRAMOPHONE *Online*

The magazine is just the beginning. Visit gramophone.co.uk for...

PODCASTS

Gramophone's Editor Martin Cullingford talks to the brilliant young pianist Igor Levit (pictured) about Bach's Partitas, which he has recently recorded for Sony Classical, following on from his recording of Beethoven's late sonatas – 'a debut of true significance', said our reviewer Harriet Smith last November.



GRAMOPHONE AWARDS 2014

Visit our *Gramophone* Awards pages to watch videos, and read articles and reviews of each of this year's *Gramophone* Award-winners.

REVIEWS DATABASE

Featuring more than 30,000 original *Gramophone* reviews (stretching back to 1983) in a fully searchable database complete with comparative recordings, links to retailers and full recording details, this is the ultimate resource for classical music recordings. Log on to find out how to subscribe.

FACEBOOK, TWITTER & GOOGLE+

Follow us to hear about – and then discuss with our online community – the latest classical music news and anniversaries.

CHANDOS

New Releases



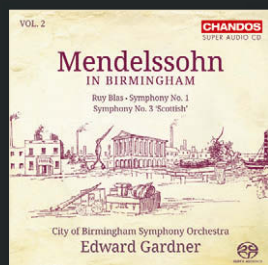
Disc of the Month

Haydn

Piano Concertos, Hob. XVIII: 3, 4, and 11

His acclaimed ongoing series devoted to Haydn's sonatas has established Jean-Efflam Bavouzet as one of the world's finest interpreters of Haydn's keyboard music. He is joined by the conductor Gábor Takács-Nagy and the Manchester Camerata in these bold and imaginative interpretations of three concertos by Haydn, each featuring Bavouzet's own highly individual cadenzas.

CHAN 10808



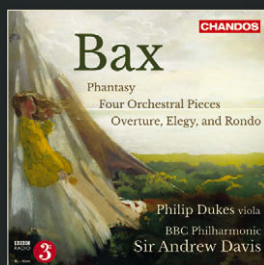
Mendelssohn in Birmingham

Vol. 2

Opulently recorded in Birmingham's historic Town Hall, Edward Gardner and the City of Birmingham Symphony Orchestra

continue their series devoted to Mendelssohn's symphonies. Volume 2 presents the youthful Symphony No. 1, Symphony No. 3, inspired by Mendelssohn's travels in Scotland, and the Overture to *Ruy Blas*.

CHSA 5139



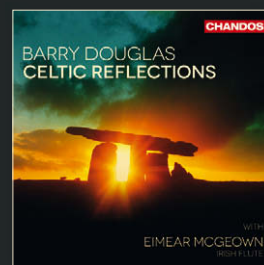
Bax

Orchestral Works

Sir Andrew Davis is among the foremost interpreters of British music today and here turns to works by Sir Arnold Bax. Philip Dukes is the soloist in the passionately

lyrical *Phantasy* for Viola and Orchestra, heard here alongside the *Overture*, *Elegy*, and *Rondo* and *Four Orchestral Pieces*.

CHAN 10829



Celtic Reflections

Barry Douglas explores the melodies of his native Ireland through his own arrangements, from ancient folk tunes passed down through the ages to pieces

by contemporary songwriters. On four pieces, including two compositions of her own, he is joined by Eimear McGeown, a renowned and passionate exponent of the traditional Irish flute.

CHAN 10821

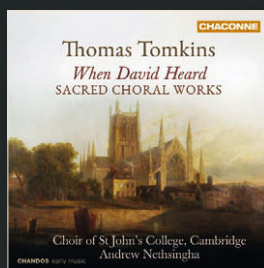


Czech Music for Violin and Piano

The violinist Jennifer Pike and pianist Tom Poster, two of the most outstanding musicians of their generation, here perform a collection

of Czech works. Dvořák's *Romantic Pieces* and *Nocturne in B major* stand alongside Suk's *Four Pieces*. Janáček's strikingly original *Sonata* and rarely performed *Romance* and *Dumka* are also included.

CHAN 10827



Thomas Tomkins

Sacred Choral Music

The Choir of St John's College, Cambridge has been a cornerstone of the great English choral tradition since the

1670s. Here, with its director, Andrew Nethsingha, it performs sacred pieces by Thomas Tomkins, a pupil of William Byrd and one of the most accomplished and versatile English composers of his era.

CHAN 0804

AVAILABLE AT MID-PRICE



Rimsky-Korsakov

Sheherazade

Chandos is delighted to be working with the Toronto Symphony Orchestra for the first time in this new live recording of Rimsky-Korsakov's dazzling

symphonic suite *Sheherazade*. It is conducted by Peter Oundjian who this year celebrates ten years as the Orchestra's Music Director.

CHSA 5145

www.chandos.net
www.theclassicalshop.net (24-bit studio quality, lossless, MP3)

STAY IN THE KNOW



New releases • Reviews • Special offers • Artist features



GRAMOPHONE

CLASSICAL MUSIC AWARDS 2014

Celebrating the best recordings

The 2013-14 vintage has been a truly magnificent one with some categories (most notably Instrumental) producing six discs in the second round of which any one would make a worthy winner. It's been a few years since the *Gramophone* Classical Music Awards has produced as consistently rich a line-up of recipients.

This year we have restored the Solo Vocal category (last year's conflation of song discs and operatic recitals effectively eased out all the voice-with-piano contenders) and we have also allowed each critic a chance to nominate, for the first time, up to six discs during the initial stage. A longlist of recordings was drawn from a 12-month period (June 1, 2013, to May 31, 2014) and these were supplemented with the critics' additions. This longlist was sorted into 12 categories and circulated to 'specialist' critics (in other words, reviewers who tend to focus on a particular genre or style). Their votes reduced the longlist categories to six recordings in each. At this point any critic could opt into any category; some tended to stay within their own area of expertise, others took the opportunity to explore music outside their specialism. The recordings were then sent to the participating critics and a couple of months of concentrated listening ensued.

*Editor-in-Chief James Jolly
introduces this year's
Award-winners*

In association with



A vote produced the eventual 12 winners to be found listed in the pages that follow.

To draw the Recording of the Year from those 12 category winners, we maintained the process that we've adopted for the past decade or so. We assembled a jury from the panel of critics and ensured that every one of them

had a set of the winning discs to listen to. We then gathered one morning at a restaurant in Central London and, following a lengthy debate, we took a secret ballot – and thus our Recording of the Year emerged.

Without giving away the winner (though you only have to turn the page to find out!), it was basically a three-horse race (all, interestingly, by previous Award-winners): Mozart's Requiem from the Dunedin Consort under John Butt for Linn, the Schubert *Death and the Maiden* Quartet and String Quintet from the Pavel Haas Quartet and Danjulo Ishizaka for Supraphon and Riccardo Chailly and the Leipzig Gewandhaus Orchestra's Brahms symphony series for Decca. It was, as always, a hugely enjoyable morning's 'work' and the winner is one we're very happy to endorse. I do hope that our list inspires you to explore some of the winners – they're all worth listening to.

qobuz

We're delighted to welcome the music streaming and download service Qobuz as sponsor of this year's Artist of the Year Award, a prize which in the past has

honoured many of today's most exciting and impressive musicians, and this year is no exception. To celebrate the Awards, Qobuz is also offering a **20 per cent discount** on this year's Recording

of the Year – as well as on the Baroque Vocal winner – and both albums are available to download at 24-bit studio master quality. Simply visit **qobuz.com** for details (discount ends on September 30).

Additional partners

qobuz

**PRESTO
CLASSICAL**

Mrs Joan Jones

RECORDING OF THE YEAR



Orchestral

WINNER **Brahms** The Symphonies

*In Riccardo Chailly's hands,
Brahms's familiar landscapes
are mapped afresh*

Against robust competition in the Orchestral category from Abbado's Bruckner First and Petrenko's Shostakovich Fourth – either of which would have made a worthy alternative winner – my theory is that Chailly's Brahms cycle with the Gewandhaus Orchestra snuck past the winning post because of Chailly's rare talent for transforming the utterly familiar into music ripe for rediscovery: you can't help but take notice. The landscape is re-primed and mapped afresh. Familiar landmarks have the accumulated expressive debris of nearly a century of recorded history swept away. Your wits are sharpened; you listen again. For Chailly, all music must aspire to be 'new music' again.

Exhibit A: the first movement of the Third Symphony. As floating serenade-like clarinets establish the movement's second subject-group you wait for that by-now customary gear change of tempo. You wait, but it doesn't come, and checking the score you understand why – Brahms didn't write one. And suddenly the movement is lent a taut structural integrity that pays real dividends as Chailly journeys towards the development section.

Exhibit B: the *Academic Festival Overture*. Too many conductors forget to look beyond the first

word of Brahms's title, and instead begin the work at a dawdling tempo that invokes memories of Alfred Hitchcock waddling into shot to the strains of Gounod's *Funeral March of a Marionette*.

But the word 'festival' is there too! And Chailly's sprightly, skipping tempo paints Brahms's overture in a coat of many joyous, festive colours.

Exhibit C: Brahms's passacaglia driven to the max in the finale of the Fourth Symphony. Chailly gives careful consideration to how the 30 variations function as a unified narrative. The ground bass doesn't just underpin, it actively informs the rest of the harmony and structure. Those plummy Leipzig Gewandhaus trombones become the hub of the movement – chorales burning bright.

Chailly's pacy tempi allow Decca to fit all four symphonies on to two CDs, with the third CD then becoming a keepsake of related Brahmsian memorabilia. The First Symphony's *Adagio* time-travels towards an anticipation of the harmonic purview of early-period Arnold Schoenberg. Around such connections between old and new worlds are Riccardo Chailly's interpretations built. **Philip Clark**

Brahms The Symphonies
**Leipzig Gewandhaus
Orchestra /
Riccardo Chailly**
Decca (M) ③ 478 7471 (10/13)
Producer **John Fraser**
Engineers **Richard Siney,
Eike Boehm, Henrik Eibisch**
156 votes



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014



THE INTERVIEW RICCARDO CHAILLY

The First Symphony opens a new universe of sound and that continues all the way up to the last bar of the Fourth Symphony; it's unbelievable. There is also a corner of discovery in this Brahms cycle: the complexity of Brahms is somehow even above Mahler and Bruckner in that his construction and sense of writing in each symphony is so perfect and so complex. You can see that he has been thinking and thinking about every bar. You can see the torment and the difficulty of a genius developing something that he was passionate about, yet did not want to indulge.

I think one of the challenges for a conductor in Brahms is the unity of pulse, of tempo - there are no metronomes in Brahms, so you are only feeling it. The complexity of Brahms is always underneath - it's not so obvious at first sight. He writes music on the beat but the music always sounds off the beat which is very easy to say but is very difficult to rehearse, to conduct, to realise with an orchestra. The pulse shouldn't deteriorate just because the beat is always off the beat - it should all sound very natural!

The apparent simplicity of the Second Symphony in comparison with the complexity of the First is just Brahms's

wish not to use and abuse a stereotype of something that was a success in the First Symphony. On the contrary, he wanted to move into a poetical universe that's very different from the character and style of the First Symphony. The first movement of the Second Symphony has to have a sort of floating element. By contrast, the Second Symphony's fourth movement clearly displays a sense of *joie de vivre*. This is very serene and positive music.

RUNNERS-UP



Shostakovich Symphony No 4
Royal Liverpool Philharmonic Orchestra
/ Vasily Petrenko
 Naxos ® 8 573188 (11/13)
144 votes



Bruckner Symphony No 1
Lucerne Festival Orchestra /
Claudio Abbado
 Accentus ® ACC30274 (11/13)
111 votes



LIFETIME ACHIEVEMENT

WINNER Sir James Galway

The Berlin Phil's Principal Flautist Emmanuel Pabud on his inspirational mentor

Growing up in the late '70s and early '80s, I had all of Jimmy's records. It was fantastic for me to have this source of reference for the pieces I was learning – he was setting his own distinctive, vibrant sound as a new standard for flute-playing. He was the man with the golden flute and the one to make me dream of what I could be.

Along with Jean-Pierre Rampal and Aurèle Nicolet, Jimmy brought flute-playing to a new level. With his amazingly intense and vibrant sound, he made us forget about the flute's limitations – that it's a wind instrument and you need to breathe. In his hands, the flute was a violin – a star instrument, an instrument that sang. Many flute players tried to imitate him but the imitation is not like the original – what Jimmy has been doing, and continues to do, is something unique.

I first played for him when I was 17 – I went to his hotel in Paris with another student from the Paris Conservatoire. He was very supportive and enthusiastic – it was quite something to meet the greatest flute player and get positive feedback from him! Since then, he has been so gentle and kind. When I was starting out, as the new kid first in Munich and then in Berlin, I'd be at his concerts

and he would announce that there was a young talented flute player in the audience and dedicate an encore to me. I would go backstage to meet him, and visit him at his home in

Lucerne to talk, cook and play duets together (we're going to meet up again in a couple of weeks' time) – it was an inspiration to be next to him and hear how he breathes and drives the phrase.

The first time I went to visit, he showed me his flute collection that he'd built up during his career and I was able to understand the steps he had taken, and how he had always pushed the flute to the limit. His Albert Cooper flute, which he played at the Berlin Phil and then at the start of his solo career, allowed him to play with this intense, glowing sound; because of him, flute makers evolved, adapting the Cooper scale and making headjoints that would allow other players to produce sounds of the same vibrant intensity. And it's because of him that the standard flute repertoire has expanded – some of the pieces he commissioned, like the Rodrigo and the Liebermann, are fantastic.

Jimmy really deserves this recognition. It's yet another sign of how important he is to the evolution of flute-playing. His enthusiasm, energy and commitment make him a very special artist.

Sponsored by

Mrs Joan Jones



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014

CAREER HIGHLIGHTS SIR JAMES GALWAY

Sir James Galway is not the first flute player to achieve fame – Marcel Moyse, Jean-Pierre Rampal and Aurèle Nicolet were big names long before he arrived on the scene – but he was certainly the first to become a global superstar. Not for nothing did he serve as Karajan's Principal Flute in the Berlin Philharmonic between 1969 and 1975, a role that gave him a ringside seat during a period when classical-music marketing came of age. His regular appearances on television – he had his own show on BBC TV – made him a household name and while he performed a remarkably catholic range of music (John Denver, Pink Floyd, The Chieftains, as well as on Howard Shore's soundtracks for Peter Jackson's *Lord of the Rings* trilogy), he has always championed the 'core' repertoire and has played a major role in expanding the opportunities for his instrument.

Following study at the Royal College of Music and Guildhall School of Music, Galway's orchestral jobs included periods with the Philharmonia, LSO, RPO and in the orchestras of Sadler's Wells and Covent Garden. After joining the Berlin Philharmonic, his distinctive timbre adorned many of Karajan's recordings – a sinuous Dance of the Seven Veils from Strauss's *Salome* or 'Morning' from Grieg's *Peer Gynt* perfectly illustrate his distinctive role in the Berlin Phil's legendary wind section. As a soloist, he recorded the Mozart Flute and Harp Concerto with Karajan for EMI. (He later made a number of recordings of Mozart's *concertante* music for flute, one with the harpist Marisa Robles, the Academy of St Martin in the Fields and another of this year's *Gramophone* Award-winners, Sir Neville Marriner.) Galway's decision to pursue a solo career was a major disappointment to Karajan but the flautist never looked back.

Galway has recorded pretty well every major work for his instrument, including concertos that range from the Baroque (Deviene, Galuppi, Hasse, Vivaldi and numerous others) to 20th-century compositions (including works by Nielsen, Arnold and Rodrigo as well as Lennox Berkeley's concerto version of Poulenc's Flute Sonata). He has also commissioned *concertante* works by, among others, Adamo, Amram, Bolcom, Corigliano, Heath, Liebermann and Maazel.

The bulk of Galway's recorded catalogue is for RCA and to mark his 75th birthday this December, a retrospective box-set is being released that mines his extensive catalogue for the company for which he has, to date, sold over 30 million recordings.

Galway has long involved himself in music education and has worked hard lobbying successive governments

to recognise its paramount importance in children's lives. Last year he launched First Flute, an online interactive course of lessons for people of all ages who want to learn the flute. He is also Ambassador for the National Foundation for Youth Music, a charity which provides the opportunity for 90,000 children to participate in live music, and the President of Flutewise, a global organisation for players aged eight to 18.

James Jolly

RECOMMENDED RECORDINGS



Mozart Flute & Flute and Harp Concertos
Galway fl Robles hp ASMF / Marriner RCA Red Seal (M)
82876 59409-2 (7/97)



Bach Flute Sonatas
Galway fl Cunningham bass viol **Moll hpd**
RCA Red Seal (F)
88697 58737-2 (6/95)



'James Galway plays
Flute Concertos'
Various artists
RCA Red Seal (S) (12)
88697 82812-2



'My Magic Flute'
Mozart arrangements
Sols incl **Jeanne Galway fl**
Finch hp Sinfonia Varsovia
DG (F) 477 6233 (12/06)

Sony Classical Congratulates

Cat. No: 88883795652



Jonas Kaufmann

WINNER: Solo Vocal Award

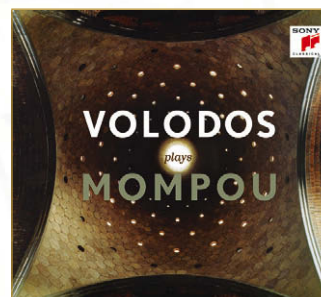
Cat. No: 88843026332



Sir James Galway

WINNER: Lifetime Achievement Award

Cat. No: 88765433262



Arcadi Volodos

WINNER: Instrumental Award



Sign up to our newsletter at
www.sonyclassical.com



Follow us on **Facebook** and **Twitter**





OUTSTANDING ACHIEVEMENT

WINNER Sir Neville Marriner

*The renowned pianist
Murray Perahia salutes
his distinguished colleague*

Neville and I have worked together a lot down the years. We recorded the two Mendelssohn concertos for CBS – I hate to think what year that was, probably the mid-1970s! We worked together often when he was with the Minnesota Orchestra – we did the Schumann Concerto and the Beethoven concertos – and then in London with the Academy we did all the Beethoven concertos for video. As a concerto partner he's a wonderful support and very experienced, so when he's working with a young player he can also tell them if things will work or if they won't.

He has always done his homework but is also open to other ideas. He is very accommodating and you always feel very comfortable with him there. Neville is very cooperative and friendly – he has a great sense of humour which makes the rehearsals very enjoyable and he creates a wonderful atmosphere.

What's extraordinary about Neville is how he gets his unique sound – the 'Academy sound', perhaps. I don't know how he does it, it's some sort of magic, and he gets them all to play to the best of their abilities. There's no dictatorial business about it, it's very natural music-making in a very

concentrated way and he creates a sound that's alert and vibrant and has a real vitality to it.

I think because he started the Academy actually playing as Leader, the musicians can empathise with

him, and they don't feel he's leagues above them: he's one of them. When I work with the Academy *without* Neville, I can sense his imprint on the ensemble. The 'relaxed, disciplined' approach that he has cultivated is always there; you don't feel it's a machine, you don't feel it's anything artificial. There's a kind of relaxed atmosphere – fun but at the same time disciplined – and that's something I very much appreciate.

Neville knows what's good on record. He understands what works, so to speak. So sometimes that means pushing the tempo a little bit because he knows that will sound more vibrant on a recording, whereas it might sound rushed in a concert.

He brings out the instruments that need more attention – say a bassoon solo – by changing the dynamic, and on a recording it works, whereas in a concert it might not. If I had to single out one thing about Neville, it would be his sense of humour – it just makes working with him so enjoyable!



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014

CAREER HIGHLIGHTS SIR NEVILLE MARRINER

Sir Neville Marriner's natural habitat for the past half-century has been the recording studio. With the Academy of St Martin in the Fields he has made hundreds of recordings of a breadth of repertoire that few other conductors (even the equally eclectic Herbert von Karajan) achieved. He engaged early on with Italian music of the 18th century with a style and panache that opened many people's ears to this staggeringly rich seam at a time when it was little known. His performances of music of the Classical period – symphonies and concertos by Haydn, Mozart and their contemporaries – were characterised by the vitality and energy of which Murray Perahia speaks. From this period, his survey of the complete Mozart piano concertos with Alfred Brendel remains a cherishable and musically varied memento.

Decca has mined the Argo catalogue – recordings generally made from the mid-1960s to the early 1980s – and produced a superb survey of Marriner's work with the Academy during this important period. Gathered on 28 CDs, these Argo years also reveal the ASMF/Marriner way with music of the 20th century – splendid accounts of string works by Schoenberg (*Verklärte Nacht*), Richard Strauss (*Metamorphosen*) and Stravinsky (*Apollon musagète*) plus serenades by Elgar, Tchaikovsky, Dvořák and (charm bursting from every bar) Dag Wirén.

Marriner came late to opera – at least as a conductor – and when he did, he brought the same style and vitality to these dramatic creations as he did to orchestral repertoire; it's no surprise that one of the world's great concerto partners should also be a master 'in the pit'. His debut operatic recording – Rossini's *Il barbiere di Siviglia* – sparkles from start to finish and conjures up the atmosphere of the theatre remarkably, given the relative sterility of the recording studio. Not surprisingly, *La Cenerentola* and *Il turco in Italia* followed – to comparable acclaim.

When a young musician was deemed ready to make his or her first concerto disc, it was often to Marriner and the Academy that the record companies turned: he could be guaranteed to shepherd a stylish performance on to tape, and while maintaining a firm hand he would allow his soloist the leeway to convey his or her musical thoughts in the performance. One such young player was Joshua Bell whose debut disc for Decca in 1988 featured those two inseparables, the violin concertos by Bruch and Mendelssohn, and who, all these years later, has taken up the mantle of the ASMF as its current Music Director.

Marriner has maintained a busy career as a guest conductor and has led orchestras on both sides of the Atlantic: Music Director of the Los Angeles Chamber Orchestra (1969-78) and the Minnesota Orchestra (1979-86), and Principal Conductor of the Stuttgart Radio Symphony Orchestra (1986-89). He recorded with all three ensembles, the stand-out disc being, perhaps, a Respighi collection he made in L.A. **James Jolly**

RECOMMENDED RECORDINGS



'Neville Marriner: The Argo Years'
ASMF / Marriner
Decca © (28)
478 6883DC28 (6/14)



Mozart Complete
Piano Concertos
Brendel *pf* ASMF / Marriner
Decca © 12
478 2695DB12 (4/86^R)



Rossini *Il barbiere di Siviglia*
Sols incl **Thomas Allen** *bar*
Agnes Baltsa *mez* ASMF /
Marriner Decca © 2
478 2497DB2 (6/83^R)



Respighi Orchestral works
ASMF; Los Angeles CO /
Marriner
Warner Classics © 2
586549-2 (6/76^R)

The Legendary SEATTLE OPERA Ring

"Technicolor brilliance and sylvan detail ... astounding" OPERA NEWS



THE ACCLAIMED 2013 PRODUCTION
AVAILABLE NOW

14 CD Box Set

4 Librettos

In original German with English translations

54-Page Book

Full colour commemorative booklet containing essays by Seattle Opera General Director Speight Jenkins and dozens of beautiful production photos



Featuring Alwyn Mellor · Stefan Vinke · Greer Grimsley
Stephanie Blythe · Margaret Jane Wray · Stuart Skelton
Seattle Symphony Orchestra and Seattle Opera Chorus
Asher Fisch conductor

PROPER NOTE

Distributed in the UK by Proper Note,
The New Powerhouse, Gateway Business Centre,
Kangley Bridge Road, London SE26 5AN,
Tel: 020 8676 5114, Fax: 020 8676 5169

AV 2313

www.avirecords.com

AVIE





ARTIST OF THE YEAR

WINNER Leonidas Kavakos

*James Jolly on the Greek
violinist, voted for by
readers of Gramophone*

Can you think of another occasion when an artist won his first *Gramophone* Award and then had to wait 23 years for the next? The Greek violinist Leonidas Kavakos has done just that. In 1985, aged just 18, Kavakos won the International Sibelius Competition in Helsinki (and then went on to pick up prizes in the Naumberg and Paganini competitions). His affinity with the music of Sibelius, wonderfully displayed in Helsinki, persuaded the Sibelius estate to grant permission for a one-off recording of the great Finnish composer's Violin Concerto in its original version (Kavakos also recorded the revision). The resulting recording for BIS (with the Lahti Symphony Orchestra and Osmo Vänskä, 4/91) took *Gramophone's* Concerto Award in 1991. And now, after that 23-year wait, he has been voted our Artist of the Year for 2014 by our readers and music lovers around the world.

Kavakos has made recordings steadily since the early 1990s – for Delos, Finlandia and Sony Classical – but with his signing to Decca two years ago, his reputation having reached a new height, his performances displayed a greater maturity and intensity.

His collaboration with the Leipzig Gewandhaus Orchestra and Riccardo Chailly in Brahms's Violin

Concerto (which he talks about, right) was particularly notable: 'This is indeed a splendid recording of the Concerto' were Duncan Druce's opening words in his review last December. And the fillers on the disc – Bartók's Rhapsodies – were, if

anything, even more impressive: 'The little tempo changes and touches of *rubato* sound just right, while Kavakos produces an extraordinary range of tone colours – making one realise that while this may be "popular" Bartók, it doesn't imply that his imagination was working at less than full stretch.'

A set of the Beethoven sonatas for piano and violin with Kavakos's regular piano partner Enrico Pace slightly disappointed, though it did reveal Kavakos's wonderful sympathy as a chamber-music player, a genre to which he devotes much of his time and energy. And if the Beethoven sonatas left one hoping for a little more personality, the Brahms violin sonatas, which Kavakos recorded with Yuja Wang (a former *Gramophone* Young Artist of the Year), displayed temperament in spades.

Kavakos is much in demand. A favourite soloist with conductors of the calibre of Sir Simon Rattle and Chailly, he performs with the world's greatest orchestras (he takes up a residency at Amsterdam's Concertgebouw during the 2014-15 season). And increasingly he is appearing as conductor, a role in which he is drawing considerable acclaim.

Sponsored by

qobuz



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014

Among the orchestras he has worked with in this capacity are the Chamber Orchestra of Europe, the Accademia Nazionale di Santa Cecilia and the Boston Symphony Orchestra.

Passionately interested in violins and bows, Kavakos plays the 1724 'Abergavenny' Stradivarius violin, as well as a number of instruments by contemporary luthiers.

THE INTERVIEW

LEONIDAS KAVAKOS

In the Brahms Violin Concerto, as in the piano concertos, you have this huge charge of energy that is presented by the orchestra – and then once you are in the piece, of course there are moments that are more relaxing, but there is this very clear balance between very strong and emotional and powerful elements, and others which are more relaxed and even very delicate.

I feel that the marvel in the second movement is that he presents everything there is to be said already in the woodwind and brass sections at the beginning, but from the moment where the violin goes in we see the movement's elements fragmented, and each one of them becoming its own work. This is actually quite amazing, because if one looks at the score, there are so many elements even of two notes which are somehow worked in such a way that they create a moment, they create an atmosphere, they create an emotional situation – and that goes throughout the movement. And in perfect harmony are the dialogues between the orchestra and the violin. In Beethoven's Concerto you have this kind of commenting on each other but here's it's not commenting, it's dialogue. Orchestra, violin, orchestra, violin – even if the orchestra is accompanying while the violin is playing, it's clear what their roles are.

In the Violin Concerto I am – and I am sure everyone would agree with this – thankful that Joseph Joachim was interfering with the composition and that he suggested what he suggested. If one looks at the manuscript that has some of the original ideas by Brahms, we can say that the way it is written, even the way we know it today, is badly crafted for the violin. I'm sorry to say, it couldn't be worse! Joachim actually more than assisted: for instance, there is the coda in the first movement, which was very different – musically, not violinistically – and Joachim suggested the way we have it today. And it's amazing that Brahms would actually listen and take seriously his suggestions, not only the instrumental suggestions but also the musical ones.

I am also thankful for the cadenza, which I have chosen to play all my life, simply because in such a collaboration, and when I know that Brahms respected Joachim as a composer and they worked so closely together, I think nobody could have known the piece, its spirit and atmosphere better than Joachim. I think that his cadenza really complements the piece – it doesn't disturb the arch, which is I think the most important thing for a cadenza.

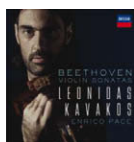
RECOMMENDED RECORDINGS



Sibelius Violin Concerto (two versions) **Leonidas Kavakos** *vn* **Lahti SO / Osmo Vänskä**
BIS Ⓢ BIS-CD500 (4/91)



Brahms Violin Concerto **Leonidas Kavakos** *vn* **Gewandhaus Orchestra / Riccardo Chailly**
Decca Ⓢ 478 8342 (12/13)



Beethoven Violin Sonatas **Leonidas Kavakos** *vn* **Enrico Pace** *pf*
Decca Ⓜ ③ 478 3523DH3 (3/13)



Brahms Violin Sonatas **Leonidas Kavakos** *vn* **Yuja Wang** *pf*
Decca Ⓢ 478 6442DH (7/14)



THE ROYAL OPERA

ROYAL
OPERA
HOUSE

NEW PRODUCTION

IDOMENEO

WOLFGANG AMADEUS MOZART

DIRECTOR MARTIN KUŠEJ
CONDUCTOR MARC MINKOWSKI

3 | 6 | 10 | 15 | 19 | 24 NOVEMBER

**MAIN STAGE | ROYAL OPERA HOUSE
COVENT GARDEN**

TICKETS £7-£163

www.roh.org.uk/idomeneo
+44 (0)20 7304 4000
(MON-SAT 10AM-8PM)

GENEROUSLY
SUPPORTED BY
THE FRIENDS OF
COVENT GARDEN

LOTTERY FUNDED
ARTS COUNCIL
ENGLAND

qobuz



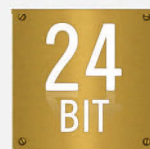
© Marco Borggreve

Hear Leonidas Kavakos like you've never heard him

IN HIGH-DEFINITION



AVAILABLE IN 24-BIT



Download on

www.qobuz.com/leonidas-kavakos

Qobuz is a digital music service that gives you access to streaming millions of songs in CD quality. Qobuz also has the world's largest catalogue of HD music to download.



kindle

SONOS

www.qobuz.co.uk

qobuz

MUSIC IS BACK



YOUNG ARTIST OF THE YEAR

WINNER **Nightingale String Quartet**

What should a new string quartet do to establish itself? Throw its hat in the ring playing Haydn in a competition? Stake its claim to universal relevance by tackling one of the great masterworks by Beethoven or Bartók? Or embark upon a long-term project to record maligned works by an eccentric composer still viewed by many as a curiosity?

This year's Young Artist of the Year Award goes to a foursome who took the latter road, proving that individuality, single-mindedness and seriousness of intent can bypass the whole paraphernalia of international competitions and celebrity mentors.

Some members of the Nightingale String Quartet were still students at the Royal Danish Academy of Music when they agreed to record the complete quartet output of the Danish composer Rued Langgaard (1893-1952). They knew that immediate comparisons would be drawn with the 'first' recordings made by their illustrious Copenhagen predecessors, the Kontra Quartet. But the Nightingales had no fear. And it shows in

Andrew Mellor on the young Danish group who have championed an obscure talent

RECOMMENDED RECORDING



Langgaard

String Quartets, Vol 2

Nightingale String Quartet

Dacapo (P) 

6 220576 (4/14)

almost every bar of their searching (and more importantly, 'discovering') interpretations.

But the Nightingales do more than traverse the unpredictable landscapes of Langgaard. Their feeling for the twitching muscles and tendons of Carl Nielsen's quartet music is bewitching. Their Brahms has true luminosity and their Mendelssohn real strength and pulsating vigour. Their collective

tone, particularly on a *pianissimo*, has a distinctive, inviting tension. But perhaps the group's most significant attribute is its inherent patience. Watching the quartet record Langgaard in Copenhagen, I witnessed musicians who are happy to play a phrase 50, 60 times if that's what it takes to tease out a hidden equilibrium, shape or meaning.

Finally, think for a moment how much richer the recording catalogue would be if every excellent quartet opted to establish themselves with the ear- and eye-opening originality that these four have. Congratulations to them, and to Dacapo for ensuring they have become far more than a well-kept Scandinavian secret.

Sponsored by



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014

Proud supporters of the Gramophone Classical Music Awards 2014

Congratulations to the Nightingale String Quartet, winner of Young Artist of the Year.



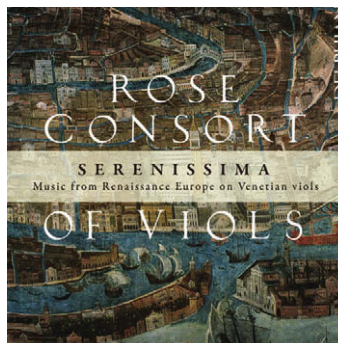
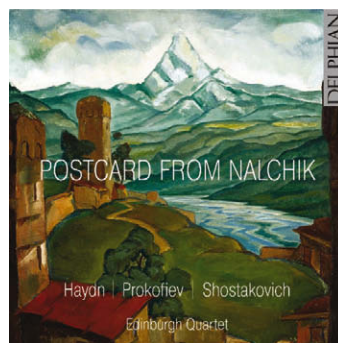
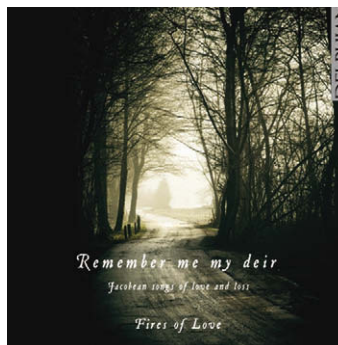
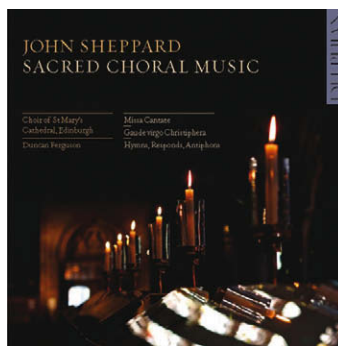
 facebook.com/EFGInternational

Photo: Nikolaj Lund

Practitioners of the craft of private banking



EFG is the marketing name for EFG International and its subsidiaries. EFG International's global private banking network includes offices in Zurich, Geneva, London, Channel Islands, Luxembourg, Monaco, Madrid, Hong Kong, Singapore, Shanghai, Taipei, Miami, Nassau, Bogotá and Montevideo. www.efginternational.com



LABEL OF THE YEAR

WINNER Delphian Records

Flair and imagination are trademarks of the Edinburgh-based label, says James Jolly

All eyes are on Scotland this month and *Gramophone* is giving you another – and less divisive – reason for turning your attention north of the border. We're giving our Label of the Year Award to the Edinburgh-based Delphian Records, now approaching its 15th birthday. The past year has been an important one for this imaginative and visionary label; the breadth of music recorded and the quality of performances have very quickly ensured that Delphian crops up on many people's radar.

The label can trace its origins to Edinburgh University and two of its graduates, Paul Baxter and Kevin Findlan. Their aim was to spread the message that Edinburgh's rich music scene deserved more attention than the few weeks each year when the Festival put the city on the map, and more, there was no need to import musical talent – the place was teeming with it!

Thanks to the generosity of a couple of benefactors, and with added assistance from the Prince's Scottish Youth Business Trust, the label was established, with Paul Baxter (pictured) fulfilling the role of producer. Repertoire choices have been impressively eclectic – Renaissance polyphony sits cheek by jowl with chamber music written in the last

few years. This year, Delphian has picked up four Editor's Choices for recordings of Handel's *The Triumph of Time and Truth* (August issue), the complete Rachmaninov songs in a magnificent project masterminded

by Iain Burnside (May), John Sheppard's sacred choral music from the Choir of St Mary's Cathedral, Edinburgh (April) and 'Remember me my dear', Jacobean songs of love and loss (March). And last year, Philip Higham's magnificent recording of the Britten Cello Suites made a comparable impression and also earned an Editor's Choice (3/13).

Today, Delphian's musical reach extends well beyond Scotland's borders, and its choral music recordings hail from the choirs of Oxford's Merton College, King's College, London, and Gonville and Caius College, Cambridge. Delphian was also the first to record the new Dobson organ in Merton College's chapel.

It may seem an obvious mix – the canny choice of repertoire, the ability to find artists of genuine eloquence allied to first-rate production values – but it doesn't come together that often. Delphian has found the right balance, and has become one of those labels whose monthly release list is a genuinely appetising prospect.



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014



GISELLE

ADAM

Royal Opera House

Giselle is one of The Royal Ballet's most loved and admired productions. This performance features Carlos Acosta and former Bolshoi star and now Royal Ballet principal Natalia Osipova in a breath-taking interpretation of the title role.

ON DVD & BLU-RAY



DON GIOVANNI

MOZART

Royal Opera House

Mozart's sublime tragic comedy is directed in a new production by Kasper Holten. Mariusz Kwiecien takes the title role, with Alex Esposito as the fresh, vigorous Leporello, and acclaimed French soprano Véronique Gens as Donna Elvira. Nicola Luisotti conducts.

ON DVD & BLU-RAY



THE FAIRYTALE BALLETS

COPPELIA · CINDERELLA · SWAN LAKE

Paris Opera Ballet

THE SLEEPING BEAUTY

Dutch National Ballet

This mid-priced box contains some of the most popular ballets in the repertory and is designed as the natural successor to the best-selling 'Ballets for Children' box.

DVD BOX SET

TERRITORY EXCLUSION NORTH AMERICA / CANADA



GREAT PERFORMANCES

Royal Opera House

This 32-CD collection brings together five decades of star-studded performances including stars such as Victoria de los Angeles, Joan Sutherland, Kiri te Kanawa, Janet Baker and Jon Vickers.

CD BOX SET



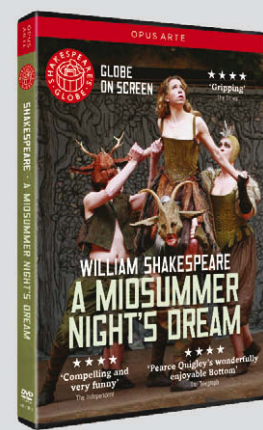
PIANO LEGENDS

ARGERICH · MICHELANGELI · BRENDL

Drawing on a vast range of classical repertoire that includes some of the greatest works in the piano literature, this special collection surveys the legendary status of three of the most outstanding recording artists of our time - Alfred Brendel, Arturo Michelangeli and Martha Argerich.

DVD BOX SET

TERRITORY EXCLUSION NORTH AMERICA / CANADA



A MIDSUMMER NIGHT'S DREAM

Shakespeare's Globe

Shakespeare put some of his most dazzling dramatic poetry at the service of this teasing, glittering, hilarious and amazingly inventive play, whose seriousness is only fleetingly glimpsed beneath its dreamlike surface. Directed by Globe Artistic Director Dominic Dromgoole.

ON DVD

TERRITORY EXCLUSION NORTH AMERICA / CANADA



EARLY MUSIC

WINNER Marenzio Primo libro di madrigali

La Compagnia del Madrigale re-energise Marenzio's madrigals

Sometimes a jaded critic feels privileged to review something with the most unabashedly subjective enthusiasm, and thereby finds musical catharsis for the weary soul. I was giddily enthusiastic about Marenzio's cleverly varied writing for five voices, his imaginatively refined word-painting and the outstanding mastery of harmony evident in his *Primo libro di madrigali* (printed in 1580 and dedicated to Cardinal Luigi d'Este, the inheritor of his uncle's famous villa at Tivoli).

This was the debut album by what ostensibly seems like a new ensemble on the block, but key members – soprano Rossana Bertini, tenor Giuseppe Maletto and bass Daniele Carnovich – are all seasoned veterans, having spent more than 20 years singing together in this repertoire. All are alumni of Concerto Italiano and La Venexiana, and so are hardly strangers to Marenzio; both of those long-established Italian vocal ensembles have produced essential contributions to the discography already, such as the former's 2002 *Gramophone* Award-winning survey of miscellaneous madrigals selected from seven different books. Now working in a new democratic guise without a single artistic director, La Compagnia del Madrigale's enthralling performances compelled my jaw actually to drop on numerous occasions in response to hearing



Marenzio

Primo libro di madrigali

La Compagnia del Madrigale

Glossa ©

GCD922802 (10/13)

Producer

La Compagnia del Madrigale

Engineer

Giuseppe Maletto

111 votes

astonishing chiaroscuro details and expressive sonorities. The bitter-sweet dissonances lamenting lost love ('Dolorosi martir, fieri tormenti'), the canonic imagery of a blissful dream gradually fading into consciousness ('Venuta era Madonna al mio languire'), and the antiphonal echoes in the concluding eight-voice dialogue 'O tu che fra le selve occulti vivi' are just a few of the exquisite treasures on display.

The other finalists were also tremendous: I was moved by Gallicantus's ardent piety in Lassus's *Lagime di San Pietro* and admired the customary brilliance of The Tallis Scholars' stratospheric sopranos in Taverner's *Missa Gloria tibi Trinitas*, but I am bewitched by Marenzio's incantations, and it seems that a few of my colleagues on the jury have also fallen under their spell. **David Vickers**

RUNNERS-UP



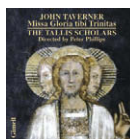
Lassus

Lagime di San Pietro

Gallicantus / Gabriel Crouch

Signum © SIGCD339 (12/13)

103 votes



Taverner Missa Gloria tibi Trinitas.

Magnificats

The Tallis Scholars / Peter Phillips

Gimell © CDGIMO45 (11/13)

99 votes



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014

GRAMOPHONE AWARDS 2014 25

CONGRATULATIONS TO AWARD WINNERS FROM DECCA CLASSICS



**RECORDING
OF THE YEAR
RICCARDO
CHAILLY
BRAHMS:
THE SYMPHONIES**
AND GRAMOPHONE ORCHESTRAL
RECORDING OF THE YEAR

**OUTSTANDING ACHIEVEMENT
SIR NEVILLE MARRINER**



**ARTIST OF THE YEAR
LEONIDAS KAVAKOS**

ALL AVAILABLE TO BUY NOW
www.deccaclassics.com

DECCA



BAROQUE INSTRUMENTAL

WINNER CPE Bach 'Württemberg' Sonatas

An anniversary gift from Mahan Esfahani that embraces CPE's challenges...

To open my debut on Hyperion with these sonatas is to make a statement that I want to be a little different,' Mahan Esfahani told me at these recording sessions. 'Because I think that's the statement CPE Bach is making too, admitting he is a bit of a show-off yet asking to be taken seriously because he has something to say. I thought these sonatas were a good vehicle for saying that, but from my own perspective. Yes, music is a vehicle for the performer. The quest for objectivity is just false.'

Frontiers pushed, possibilities re-evaluated. It's what a tercentenary ought to be about. Pedantry would hardly do justice to a composer whose *empfindsamer Stil* ('sensitive style') defined an expressive purpose and meaning to music that would within the 18th-century theory of *Affekt* ('emotions') involve composer, performer and audience. And running alongside the performances, of contrasted dynamics, varying timbres and creative phrasing, is a distinction between metrical time and the rhythm of unequal notes – *notes inégale*, both illustrated in the G minor *Andante* of H32, Esfahani switching between strict four-in-a-bar and a *rubato*-like contraction and elongation of the melodic curve. Recall Joachim Quantz who equated musical performance with oratory: of 'distinct and true



CPE Bach
'Württemberg' Sonatas
Mahan Esfahani *hpd*
Hyperion ©
CDA67995 (2/14)
Producer **Tim Oldham**
Engineer **David Hinitt**
130 votes

pronunciation' pulsating with life 'to still or arouse the passions.'

Esfahani's pronunciation is consistently distinct and true, arousing the passions inherent in the *Allegro assai* finale of H30; and stilling them in the calm E major *Adagio* of H33, notes manoeuvred to suit the mood. Well, what would you make of H36, of a dislocated B minor *Moderato*, a quirky B major *Adagio* and – amazingly – a two-part invention à la JS Bach? Returning to dad? Esfahani, unusually straitlaced here, appears to be chuckling. It's a subjective response, to add to similar responses of a modern artist who interprets CPE Bach's music according to his own feelings; and revitalises the spirit of *empfindsamkeit* for our time. **Nalen Anthoni**

RUNNERS-UP



JS Bach Brandenburg Concertos
Dunedin Consort / John Butt
Linn (M) ②
CKD430 (A/13)
126 votes



Corelli 'The Complete Concerti grossi'
Gli Incogniti / Amandine Beyer *vn*
Zig-Zag Territoires (M) ②
ZZT327 (2/14)
126 votes



GRAMOPHONE AWARDS 2014 27



BAROQUE VOCAL

WINNER CPE Bach Magnificat. Heilig ist Gott

...and the vocal anniversary offering from the superb RIAS Chamber Choir

Here is a CPE Bach release fit not only for an award, but also to stand for the efforts of all who have cherished the 300th anniversary of the composer's birth this year. CPE Bach was not just one of the most interesting composers of the 18th century, he was also one of the most influential, who on the merest open-minded inspection of his music can be seen for what he was: a crucial expressive link between the Baroque aesthetics of his father Johann Sebastian and the Classical, even early-Romantic ones of Haydn, Mozart and Beethoven. Yet he also remains one of the most underrated, and it is profoundly to be hoped that the interest musicians have shown in him during his tercentenary will continue once it has passed.

There will surely be much joy for listeners if there are many more releases like this one, for here are three superb pieces that CPE Bach himself chose to perform in the same concert in 1786, where he placed them alongside 'historic' works by JS Bach and Handel. Clearly he felt they had much to represent him and his time: the brilliant and wide-ranging *Magnificat* of 1749 is deeply indebted to his father but with his own unmistakable stamp of *empfindsamer* sensibility; *Heilig ist Gott* (1776) is an inspired experimental German *Sanctus* with shifting tonality and atmospheric off-stage contributions (augurs here



CPE Bach Magnificat.
Heilig ist Gott. Symphony
in D, Wq183/1 H663
**Soloists; RIAS Chamber
Choir; Akademie für
Alte Musik Berlin / Hans-
Christoph Rademann**
Harmonia Mundi (M)
HMC90 2167 (4/14)
**Producers Sabine
Vorwerk, Florian B
Schmidt, Martin Sauer**
**Engineers Martin
Eichberg, Tobias
Lehmann**
111 votes



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014

of Berlioz, even), all ending in a mighty fugue; and the eruptive D major Symphony, also from the 1770s, is the dazzlingly inventive, shape-changing work of a massively confident creative personality.

The performances are everything one would expect from the RIAS Chamber Choir and the Akademie für Alte Musik Berlin, which is to say vividly presented and with satisfyingly rich expressiveness – a quality that can be credited to the soloists as well, Elizabeth Watts and Wiebke Lehmkuhl especially. The spatial separation in *Heilig* is perfectly judged, and Hans-Christoph Rademann directs all with a potent mix of engagement and understanding. If you are looking to enhance your appreciation of CPE Bach this year, let our two Baroque winners be your guides.

Lindsay Kemp

RUNNERS-UP



Handel Serse
**Soloists; Early Opera Company /
Christian Curnyn**
Chandos Chaconne (M) (3)
CHAN0797 (9/13) **97 votes**



Rameau 'Le Grand Théâtre de l'Amour'
Sabine Devieille sop
Les Ambassadeurs / Alexis Kossenko
Erato (P) 934130-2 (2/14)
96 votes

U-LIVE PRESENTS

ROLANDO VILLAZÓN

Tenor

FEATURING PUMEZA MATSHIKIZA

Soprano

ROYAL PHILHARMONIC CONCERT ORCHESTRA | GUERASSIM VORONKOV Conductor

Arias and duets from French and Italian operas and Spanish zarzuelas



ROYAL FESTIVAL HALL | TUESDAY 14 OCTOBER 2014

BOOK ONLINE southbankcentre.co.uk

CALL 0844 875 0073 | Tickets from £20*



*subject to £1.75 booking fee

MARIA CALLAS

REMASTERED
THE COMPLETE STUDIO RECORDINGS (1949-1969)



'Maria Callas as you have never heard her before'

This 69-CD deluxe box set contains all the studio recordings that she made for both EMI/Columbia and the Italian label Cetra between 1949 and 1969. Each recording has been painstakingly remastered in 24-bit/96kHz sound at Abbey Road Studios, using the original tapes, and the entire collection has been curated with the greatest of care. The 26 complete operas and 13 recital albums contained in the box will also be made available as separate releases.

Conceived as a true collector's edition, CALLAS REMASTERED presents each individual opera or recital CD in its original artwork. It also contains a 132-page hardback book with essays, a biography and chronology, rarely-seen photos and reproductions of revealing letters written by Maria Callas, Walter Legge and other EMI executives. The opera librettos and aria texts are provided on a CD-ROM.

AVAILABLE FROM 22 SEPTEMBER 2014

Also Available



Maria Callas – PURE
A collection of her
greatest arias



Bowers & Wilkins



www.warnerclassics.com



PRESTO
CLASSICAL



amazon.co.uk

Marketed and distributed by Warner Classics UK. A division of Warner Music UK Ltd.



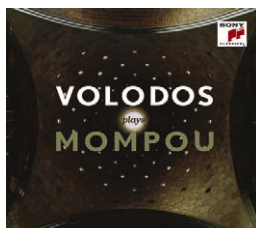
INSTRUMENTAL

WINNER 'Volodos plays Mompou'

A great pianist proves, resoundingly, that less is definitely more

Occasionally a record is of such quality that it makes reviewing a self-defeating process. Rarely in my experience as a critic have I heard playing as transcendental as on Arcadi Volodos's Mompou CD. Celebrated for his cool mastery of even the most daunting repertoire, Volodos now moves in a radically different direction, making Wilfrid Mellers's claim that Mompou is 'a minor muse' seem less than generous. In Volodos's miraculous hands there is virtuosity only in the most inclusive, wide-ranging sense, in Liszt's definition of an art which 'conjoins scent and blossom' and which 'breathes the breath of life'.

Mompou, who refined his knowledge of Catalan song-and-dance religious solace into an ultimate distillation, may be a specialised taste, but listening to Volodos's way with 'Le lac' (from *Paisajes* No 2) is to encounter a re-creation of a beauty that would surely have astonished the composer (himself a more than fine pianist). Here a haunting magic and calm are abruptly disturbed by wild activity before a mysterious unresolved close. Then there is 'Jeunes filles au jardin' from *Scènes d'enfants*, a dream encore, though few if any could give it with such a rapt sense of its innocence and transparency.



'Volodos plays Mompou'

Arcadi Volodos *pf*

Sony Classical ©

88765 43326-2 (8/13)

Producer

Friedemann Engelbrecht

Engineer

Tobias Lehmann

160 votes



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014

Most remarkable of all, Volodos includes 11 of the *Música callada*, music of silence where sound itself becomes intrusive. Austere and lost in mystical contemplation, this is surely Mompou's last will and testament given by Volodos with breathtaking finesse. Setting this recording in context I should add that, by way of comparison, lovers of Mompou will need to hear Stephen Hough's *Gramophone* Award-winning Hyperion recital (9/97), Alicia de Larrocha's early Decca LP (4/84) and, of course, any recording still available by Mompou himself. Sony Classical's sound is superb and Volodos's performances are an ultimate in artistry. This is a disc in a million. **Bryce Morrison**

RUNNERS-UP



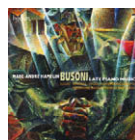
Beethoven The Late Piano Sonatas

Igor Levit *pf*

Sony Classical © ②

88883 70387-2 (11/13)

142 votes



Busoni

Late Piano Music

Marc-André Hamelin *pf*

Hyperion © ③ CDA67951/3 (11/13)

128 votes

Institute of Continuing Education

Weekend music courses at Maddingley Hall in 2014/15

Cambridge University's Institute of Continuing Education offers a wide range of residential study weekends in music appreciation and practical music-making.

Learn from leading University experts and musicians in the beautiful surroundings of Maddingley Hall, a 16th-century country house near Cambridge set in eight acres of landscaped gardens.

The following courses are taking place in 2014/15:

Wagner's *Parsifal* & the quest for the Holy Grail 12–14 Sep 2014

Inspired by nature: wildlife in the arts 21–23 Nov 2014

Musical Impressionism: from dawn to dusk 5–7 Dec 2014

The myth of Manon 23–25 Jan 2015

The English madrigal: a participatory weekend 6–8 Mar 2015

Music and medicine in the 19th century 20–22 Mar 2015

Venice and Rome: music from 1600–1750 8–10 May 2015

Auden and music 12–14 Jun 2015

Mozart, Salzburg and Vienna 26–28 Jun 2015

The Baroque concerto 3–5 Jul 2015

German Romantic opera around Wagner 24–27 Jul 2015



www.ice.cam.ac.uk/gramophone

enquiries@ice.cam.ac.uk | +44 (0)1223 746262



Simon Bode

Tenor

"Little known in Britain, 26-year-old tenor Simon Bode has been winning plaudits in Mozart and as a Lied recitalist in his native Germany, with good reason. His tone is sweet and gently rounded, his diction crystal-clear, his phrasing always thoughtful." – Gramophone, February 2012

Oper Frankfurt

Verdi: **Falstaff** Fenton
18, 24 October 2014

Britten: **Owen Wingrave** Lechmere
10, 16, 23, 25, 30 January 2015

Wigmore Hall

Beethoven, Rihm, Schubert
Igor Levit, piano
8 February 2015

Opéra National de Bordeaux

Wagner: **Tristan und Isolde** Junger Seemann, Hirte
Orchestre National Bordeaux Aquitaine / Paul Daniel
26, 29 March 2015
1, 4, 7 April 2015

Oper Frankfurt

Mozart: **Don Giovanni** Don Ottavio
30 May 2015
5, 13, 26, 28 June 2015

Dates subject to change. Photo: Wolfgang Runkel.

Artistainternational

Künstlermanagement Oper, Konzert und Lied
www.artistainternational.com/en

mail@artistainternational.com, phone +49-172-190 7999



CHAMBER

WINNER Schubert String Quartet No 14, 'Death and the Maiden'. String Quintet
Magnificent chamber music—playing once again from the Pavel Haas Quartet

This comes as no surprise: when I reviewed this set, it smelt like a winner. But it's still a thrill to think that this is the Pavel Haas's third *Gramophone* Award (following their successes with Dvořák, Janáček and Haas) – a pretty astonishing feat when you think that they were only formed in 2002, so are still youthful in quartet terms. And it's all the more impressive that they have taken such core repertoire by the scruff of the neck and infused it with their own very distinctive music-making. The lasting impression is of the great humanity of their playing: this is warm, emotional, direct in the best Czech tradition. And those qualities are wonderfully caught by the recording.

One query I had about the set was whether such a personality-infused reading as their *Death and the Maiden* would stand the test of time as well as slightly cooler interpretations. I can safely say 'yes', having played this a lot over the past few months. They're not afraid to swerve into ugliness at heightened moments (such as the climax in the quartet's finale), to shattering effect. But this is balanced by much beauty, too: in the gentle response to the quartet's opening call to arms, or the sustained tread of the slow movement's theme.



Schubert String Quartet No 14, 'Death and the Maiden'. String Quintet
Pavel Haas Quartet with **Danjulo Ishizaka** vc
 Supraphon (M) ②
 SU4110-2 (10/13)
 Producer **Jiří Gemrot**
 Engineer **Karel Soukeník**
150 votes



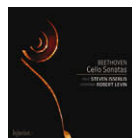
GRAMOPHONE
 CLASSICAL MUSIC AWARDS 2014

What makes the Schubert Quintet so spectacularly effective (if spectacular is ever a word to be used in conjunction with Schubert) is that the additional cellist Danjulo Ishizaka breathes the same air as the quartet. It's compelling, ravishing, moving and utterly mesmeric. Once you press 'play', you have to sit there for the next 54 minutes. And, like all truly great performances, every time you listen to these ones, you find more and more of the music revealed.

The competition was fierce – the fact that the likes of Isabelle Faust and Steven Isserlis were runners-up says it all. This is very special.

Harriet Smith

RUNNERS-UP



Beethoven Cello Sonatas
Steven Isserlis vc **Robert Levin** fp
 Hyperion (M) ②
 CDA67981/2 (2/14)
117 votes



Beethoven Piano Trios Nos 6 & 7
Isabelle Faust vn **Jean-Guihen Queyras** vc
Alexander Melnikov fp
 Harmonia Mundi (C) HMC90 2125 (4/14)
114 votes

GRAMOPHONE AWARDS 2014 33



CHORAL

WINNER **Mozart** Requiem

A moving performance from the Dunedins that takes us back to 1791

Mozart Requiem recordings come around almost every month in one form or another; good ones appear too with gratifying regularity. Truly brilliant ones are, of course, a far rarer proposition.

In recent decades, the way to make your Requiem eye-catching was to use one of the many 'completions' that proliferated from the 1970s to the 1990s. The scholars behind these editions took issue with what they saw as the substandard work undertaken by Franz Xaver Süssmayr to render the work performable in the weeks and months after Mozart's death. Thus orchestration was stripped back and clarified, rather like a conservator removing layers of dirt from an old master – the 'thick, grey crust' alluded to by Friedrich Blume half a century ago. In addition, more radical surgery was often undertaken: Süssmayr's frankly rather inept contrapuntal expositions were extended à la Mozart and, in some versions, an 'Amen' fugue (based on the sole surviving sketch, rediscovered in 1962) was projected, occasioning also a redesign of the 'Lacrimosa'.

More recently, however, the tide has turned against these revisionist documents and many have argued for the authenticity of Süssmayr's completion. After all, the young amanuensis was in and around the Mozart household late in 1791, claimed to have studied and performed parts of the score with Mozart and must surely have discussed with the composer the strategies and techniques he intended to employ. John Butt's magnificent performance is the first to use a



Mozart

Requiem

Soloists;

Dunedin Consort /

John Butt

Linn ④ CDK449 (5/14)

Producer & Engineer

Philip Hobbs

125 votes

new edition by David Black which scrubs up Süssmayr's completion based on the earliest sources, freeing it from the accretions it acquired even as early as the first edition. Butt's ear for line and detail conspires with the clarity of Philip Hobbs's production (Greyfriar's Kirk in Edinburgh) and Black's scholarly nous in a recording that cannot fail to tweak the ears of even the most jaded Requiemophile.

Not only that but Butt and Black recreate the first performance of the work – or part of it, at least: a memorial service in Vienna only five days after Mozart's death, in which it is posited that cut-down versions of the *Introit* and *Kyrie* were played. At a stroke we are taken back to that day in December 1791, when the late composer's stunned colleagues and friends gathered to perform what they could of his final testament as they numbly attempted to come to terms with their heinous loss. **David Threasher**

RUNNERS-UP



Beethoven Missa solennis

Soloists; Monteverdi Choir;

ORR / Sir John Eliot Gardiner

Soli Deo Gloria ④ SDG718 (2/14)

113 votes



Hindemith Choral works

SWR Vocal Ensemble, Stuttgart /

Marcus Creed

Hänssler Classic ④ CD93 295 (7/13)

105 votes



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014



Dear Veronika, Peter, Pavel and Marek,

Dear
PAVEL HAAS QUARTET,

We would like to thank you for your wonderful music,
your friendship and (high) fidelity.

Congratulations on yet another Gramophone Award!

We are proud of you, we love you!

Yours,
SUPRAPHON



SU 3922-2
JANÁČEK / HAAS
Cannes Classical Award
Gramophone Award Nomination
Classical BRIT Award Nomination



SU 4110-2
SCHUBERT – Death and the Maiden
String Quintet in C Major



SU 3957-2
PROKOFIEV
Diapason d'Or de l'Année
Disc of the Month, Gramophone
Gramophone Award Nomination



SU 3877-2
JANÁČEK / HAAS
BBC Radio 3 New Generation Artist
Gramophone Award
BBC Music Magazine Award



SU 4038-2
DVOŘÁK
Recording of the Year, Gramophone Award
Disc of the Month, BBC Music Magazine
Disc of the Month, ClassicsToday.com

SOLO VOCAL

WINNER Schubert Winterreise

A dramatic cycle from today's leading operatic tenor, Jonas Kaufmann

This year's Vocal category was a tale of two Winter Journeys: an elegiac, nobly sung *Winterreise* from Gerald Finley, and, pipping him to the post, a haunting, ultimately engulfing performance from tenor-of-the moment Jonas Kaufmann. In some ways, Kaufmann's *Winterreise* cuts against expectations. No tenor in the cycle bar Jon Vickers has fielded more tonal splendour. At moments – say, in the despairing climax of 'Auf dem Flusse' – Kaufmann unleashes a thrilling operatic blade of tone. Yet from the chastened, almost delicate 'Gute Nacht', the abiding impression is of gentle, rueful introspection, intermittently flaring up in defiance before sinking back in numb resignation. Of Wagnerian histrionics, there is ne'er a trace.

In the booklet-note Kaufmann stresses the cycle's psychopathology. On vocal evidence alone, though, he sounds intensely vulnerable: a disillusioned romantic dreamer rather than a man on the brink of insanity, at least until 'Der Leiermann', with its hallucinatory calm and final howl of anguish. The fourth song, 'Erstarrung', taken broadly, is nostalgically reflective, rather than urgently impassioned. The major-keyed central verse of 'Rückblick' elicits a dulcet tenderness. In 'Im Dorfe' he contemplates the sleeping villagers with tenderness rather than derision, while at the climax of 'Das Wirtshaus' Kaufmann's wanderer exudes a mix of pathos and weariness rather than protest. Throughout the cycle Helmut Deutsch complements the singer with his clear, luminous textures and subtle rhythmic



Schubert Winterreise

Jonas Kaufmann *ten*

Helmut Deutsch *pf*

Sony Classical ©

88883 79565-2 (5/14)

Producer

Andreas Neubronner

Engineer **Christian Starke**

101 votes

inflections. And the use of Schubert's original high keys brings repeated dividends in the dialogues between voice and piano bass: in 'Erstarrung', or 'Der Wegweiser', sung with a sense of mournful resignation, yet with no hint of sentimentality. Here and elsewhere, Kaufmann shows a supreme command of *legato*, and *piano* and *pianissimo* shadings.

Other tenors in *Winterreise*, notably Peter Schreier and Christoph Prégardien, offer a more searing portrayal of emotional and spiritual disintegration. But subtly managing his imposing vocal resources, Kaufmann offers both a beautifully sung and a profoundly touching winter journey, one that conveys all of the wanderer's pathos, fragility and isolation: a worthy winner, and another milestone in the career of a tenor who, uniquely today, brings equal mastery to Wagner and the intimate, rarefied world of Lieder. **Richard Wigmore**

RUNNERS-UP



Schubert Winterreise

Gerald Finley *bar* **Julius Drake** *pf*

Hyperion ©

CDA68034 (4/14)

96 votes



Vaughan Williams et al Vocal works

Mark Padmore *ten* **Nicholas Daniel** *ob*

Huw Watkins *pf* **Britten Sinfonia** /

Jacqueline Shave Harmonia Mundi ©

HMU80 7566 (11/13) **93 votes**





RECITAL

WINNER **'Arise, my Muse'**

Iestyn Davies flouts convention with gloriously 'contemporary', live Purcell

It's a delight, and perhaps also a surprise, that in a category dominated this year by solo, studio recital discs, this year's winner should be not only a live recording but also very much an ensemble affair. Iestyn Davies's second Wigmore Live disc sees the countertenor joined by a crack team of early instrumentalists for a vivid tour of Restoration London in music by Henry Purcell, William Croft, John Blow and Jeremiah Clarke.

'Arise, my Muse' is beautifully programmed, avoiding the trap of offering a straight recital of Purcell songs and instead crafting a much more interesting and unexpected series of dialogues between Purcell and his contemporaries in both vocal and instrumental works. Listeners can trace the origins of Purcell's ground-bass songs in the *Fantasia: Three Parts on a Ground*, and can hear the composer's own influence at work in Jeremiah Clarke's musical homage-cum-pastiche 'The Glory of the Arcadian Groves'.

Where other discs have shared the breadth of repertoire of 'Arise, my Muse' – Nicholas McGegan and the Arcadian Academy's collection of music by Blow and Purcell, Gerard Lesne's 'An Ode on the Death of Mr Henry Purcell' (6/00) – they have lacked the immediacy that gives this live recording its character. This is repertoire that can easily tend to the twee, but there's a rough and tumble to the interactions of Richard Egarr and his musicians that transforms this recording into



'Arise, my Muse'
Iestyn Davies *countertenor*
Richard Egarr *hpd et al*
Wigmore Hall Live (M)
WHLIVE0065 (5/14)
Producer **Jeremy Hayes**
Engineer **Steve Portnoi**
81 votes

something at once authentic and contemporary. This is superb music-making without affectation or the gloss that can occasionally stifle a studio disc. With glorious disregard for correctness or convention, 'Strike the viol' ends not cleanly but with a fade out – a solution to taking it out of context that is cheekily effective.

Davies himself excels here. His trademark purity of tone offers the straight man to the ensemble's witty repartee, melting even angular phrases into curving *legato* arcs and finding percussive energy in the more wordy texts. Less mannered than the older recordings of Chance and Deller, more idiomatic than Scholl and more operatic than Blaze, Davies is the very model of the modern countertenor – at his best here, with just a little help from his friends. **Alexandra Coghlan**

RUNNERS-UP



'Che puro ciel'
Bejun Mehta *countertenor* Akademie für Alte Musik Berlin / René Jacobs
Harmonia Mundi (F) HMC90 2172 (2/14)
65 votes



'Il viaggi di Faustina'
Roberta Invernizzi *sop* I Turchini / Antonio Florio
Glossa (F) GCD922606 (7/13)
60 votes



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014

Conductors

Sylvain Cambreling
Alpesh Chauhan
Michael Collins
Andreas Delfs
Matthew Halls
Christian Kluxen
Stephen Layton
Andrew Litton
Grant Llewellyn
Fergus Macleod
Ville Matvejeff
Lionel Meunier
Alexander Mickelthwate
Christopher Moulds
Olli Mustonen
Daniel Raiskin
Clark Rundell
Yasuo Shinozaki
Karl-Heinz Steffens
Frank Strobel
Masaaki Suzuki
Maxime Tortelier
Martin Yates

Violin

Viviane Hagner
Barnabás Kelemen
Anthony Marwood
Callum Smart
Matthew Trusler

Cello

Marie-Elisabeth Hecker
Laura van der Heijden

Guitar

Julian Bream

Clarinet

Michael Collins

Piano

Julian Clef
Benjamin Grosvenor
Nicolas Hodges
Piers Lane
Olli Mustonen
Garrick Ohlsson
Martin Roscoe

String Quartets

Brodsky Quartet
Endellion String Quartet
Escher String Quartet
Kelemen String Quartet

Instrumental Ensembles

London Winds
Trio Apaches

Composer

Olli Mustonen
(in association with Schott & Co. Ltd)

Vocal Ensembles

The Hilliard Ensemble
Polyphony
The Tallis Scholars
Vox Luminis

Orchestral and Choral Ensembles

Bach Collegium Japan

Contemporary

Bang on a Can

Music and Comedy

Igudesman and Joo

Soprano

Giselle Allen
Marie Arnet
Katie Bird
Rosalind Coad
Stephanie Corley
Sophie Daneman
Claire Debono
Susannah Glanville
Judith Howarth
Sophie Junker
Ellie Laugharne
Rhian Lois
Joanne Lunn
Katherine Manley
Paulina Pfeiffer
Anna Rajah
Natalya Romaniw
Maria Savastano
Katherine Watson

Mezzo-soprano

Rebecca Afonwy-Jones
Marta Fontanals-Simmons
Anne Mason
Cátia Moreso
Paula Murrihy
Anne-Marie Owens
Emilie Renard
Madeleine Shaw
Anna Stéphany

Tenor

Charles Daniels
Ryland Davies
Gordon Gietz
James Gilchrist
Peter Hoare
Colin Judson
Andrew Kennedy
Mark Le Brocq
Daniel Norman
Joshua Owen Mills
Samuel Smith
Adrian Thompson
Peter Wedd
Mark Wilde
Zachary Wilder

Baritone

William Dazeley
Edward Grint
David Kempster
Andrew McTaggart
Ashley Riches
Victor Sicard

Bass-baritone

Simon Bailey
Andrew Greenan
Callum Thorpe

Bass

James Creswell

Stage Directors

John Copley

Ekkehard Jung

Artists and Projects GMBH

Conductors

Yuri Bashmet
Michael Collins
Andrew Litton
Alexander Mickelthwate
Olli Mustonen
Adrian Prabava
Daniel Raiskin
Frank Strobel

Piano

Gabriele Carcano
Benjamin Grosvenor
Nicolas Hodges
Olli Mustonen
Serhiy Salov

Violin

Barnabás Kelemen

Viola

Yuri Bashmet

Cello

Marie-Elisabeth Hecker

Clarinet

Michael Collins

String Quartets

Escher String Quartet
Kelemen Quartet

Ensembles

Irish Chamber Orchestra

Projects

European FilmPhilharmonic Institute



OPERA

WINNER **Ravel** *L'heure espagnole. L'enfant et les sortilèges* *Enchanting Glyndebourne productions of Ravel's delicious one-act operas*

Some people assert that it's French composers who write the best Spanish music. You could also argue that the best – or the most frequently performed – French operas have been written by composers who weren't French. From Gluck to Meyerbeer, Rossini to Offenbach, Donizetti to Verdi...even Lully, the founder of French opera, was Italian. Go to an opera by a native Frenchman, at least in the UK, and the odds are that it will be either *Carmen* or *Pelléas et Mélisande*.

Until now, that is. There are signs of a revival: Covent Garden has staged several operas by Massenet, and ENO and Glyndebourne have recently put on their first-ever operas by Rameau. So it's pleasing, and fortuitously appropriate, that two recordings on the Awards shortlist are of genuinely French operas. Berlioz was the greater composer, no doubt, but Ravel had a better sense of theatre. The score of *L'heure espagnole* contains an instruction that, with a couple of exceptions, the singing should be delivered *parlando* throughout, as in the recitatives of an *opera buffa*. In an opera about clocks, rhythm is all; and the London Philharmonic's razor-sharp playing from the Glyndebourne pit under Kazashi Ono mirrors the precise, conversational exchanges of a cast that includes three native French speakers.

Stéphanie d'Oustrac makes a wonderful Concepción, with her knowing asides to the camera, her understandable impatience with the two gentleman callers, and her lubricity as she



Ravel *L'heure espagnole. L'enfant et les sortilèges*
Soloists; Glyndebourne
Chorus; LPO / Kazushi Ono
Stage director
Laurent Pelly
Video director
François Roussillon
 Fra Musica (F) DVD
 FRA008 (11/13)
119 votes

finally realises the potential of Ramiro, the muscular muleteer. Is her furious ironing a deliberate reference to another of Laurent Pelly's productions, Donizetti's *La fille du régiment*? The set matches the wit of the music – there's even a clock face on the washing machine – and the costumes are attractively bright.

All five members of the cast reappear in *L'enfant et les sortilèges*, Concepción and Ramiro rather nicely becoming the Cat and the Tom Cat. Scene follows scene in rapid succession and, again, Kazushi Ono and the LPO provide delicate, subtle support for the singers. The curtain rises on the Child sitting at a gigantic desk, so that the scale of the subsequent encounters with the Armchair, the Teapot and so on seems natural. Equally believable is Khetouna Gadalia as the Child. This DVD will cheer up the duller day. **Richard Lawrence**

RUNNERS-UP



Berlioz *Les Troyens*
Soloists; Chorus and Orchestra of the Royal Opera, Covent Garden / Sir Antonio Pappano
 Opus Arte (F) (2) DVD OA1097D (1/14)
105 votes



Wagner *Der fliegende Holländer* **Dietsch**
Le vaisseau fantôme **Soloists; Estonian Philharmonic Chamber Choir; Les Musiciens du Louvre / Marc Minkowski**
 Naïve (B) (4) V5349 (4/14) **100 votes**



GRAMOPHONE
 CLASSICAL MUSIC AWARDS 2014



CONCERTO

WINNER Prokofiev Piano Concertos Nos 1-5

Bavouzet takes each concerto on its own terms, with exhilarating results

Recordings of Prokofiev's five piano concertos tend to range from muscle-bound wild cards (Postnikova, Toradze, Krainev) to elegant straight-talkers (Paik, Ashkenazy, Béroff). With Jean-Efflam Bavouzet there is no all-embracing 'Prokofiev concerto' performing style: he takes each work on its own terms, escorting us from the flamboyant exclamations of the concise First Concerto to the gestural extremes of the tartly flavoured Fifth. The popular Third Concerto is a highlight, agile, pianistically refined, light on its feet but full of interesting incident, while Gianandrea Noseda and the BBC Philharmonic are on Bavouzet's case for every twist or turn in the argument.

In the Second Concerto Bavouzet never merely thrashes at the keys – the big tone is securely in place, the vast stretches of the first movement cadenza manfully handled, the bolshie Intermezzo grimly confrontational while the madcap antics of the finale, which is almost a concerto itself, are dazzlingly conclusive. Individual readers will have their favourites within the cycle but for me Prokofiev is at his most characteristically acerbic in the last two.

The Fourth, written for the left hand alone, seems to express a feeling of conflict that the commissioning pianist Paul Wittgenstein (who lost his right arm in the First World War) must have



Prokofiev
Piano Concertos Nos 1-5
Jean-Efflam Bavouzet *pf*
BBC Philharmonic /
Gianandrea Noseda
Chandos (M) ②
CHAN10802 (3/14)
Executive producer
Ralph Couzens
Producers **Mike George,**
Brian Pidgeon
Engineer **Stephen Rinker**
147 votes



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014

experienced in virtually all of his performing endeavours. As the *Andante* builds, Bavouzet ups the sense of struggle with temple-throbbing intensity, switching to defiance for the third movement and a dismissive wave for the diminutive finale.

As to the Fifth Concerto, right from the first bar it's as if you've been thrown in among a motley bunch of argumentative intellectual hooligans. A dazzling Toccata follows, then an exotic *Larghetto* and, for his finale, Prokofiev, Bavouzet, Noseda and his players escort us off the premises to an accelerating march. An evening spent with this marvellous set is tantamount to journeying from late Romanticism to spiky modernism. It's a journey that Bavouzet and his Mancunian conspirators obviously understood well. **Rob Cowan**

RUNNERS-UP



Bartók Violin Concertos Nos 1 & 2
Isabelle Faust *vn*
Swedish RSO / Daniel Harding
Harmonia Mundi (E) HMC90 2146 (A/13)
142 votes



Adès. Sibelius Violin Concertos
Augustin Hadelich *vn*
RLPO / Hannu Lintu
Avie (E) AV2276 (4/14)
110 votes

CONTEMPORARY

WINNER Benjamin *Written on Skin*

The Royal Opera House forces do full justice to Benjamin's penetrating drama

The arrival on the scene of a successful new opera is always cause for celebration. In the case of *Written on Skin*, interest was heightened by the long wait, as George Benjamin, now in his mid-50s, has never been a composer who is prodigal in his output. Back in 2006, he tasted success with his one-act 'lyric tale' *Into the Little Hill*, but to go from there to a full-length opera, when he had never before written anything on such a scale, must have seemed a very big hill to climb indeed.

Hailed as 'a triumph' at its premiere in Aix-en-Provence in 2012, *Written on Skin* has quickly established itself as one of the essential 21st-century operas. Part of its appeal lies in the way Benjamin and his librettist Martin Crimp have fashioned a work that so intriguingly embraces multiple layers of meaning. The opera's source was a medieval Provençal troubadour's tale of fundamental simplicity, but in their hands it becomes at once local and universal, antique and modern, coolly sophisticated and raw in its emotions – a penetrating drama that leads Benjamin's music to explore adventurous new territory, where a fierce and dangerous passion breaks out from below the surface.

Katie Mitchell's original production, filmed when it came to the Royal Opera House in London, imagines the opera on various levels of its own and is compelling to watch on the small screen. The result



Benjamin *Written on Skin*
Soloists; Orchestra of the Royal Opera House / George Benjamin

Stage director

Katie Mitchell

Video director

Margaret Williams

Opus Arte (DVD)

OA1125D (4/14)

153 votes

is a brilliantly filmed performance, exceptionally well sung (especially by Barbara Hannigan in the intense role of the wife) and played with luminous eloquence by the Royal Opera orchestra. The composer himself conducts – the final seal of approval.

This DVD provides the obvious starting point for anybody wanting to investigate Benjamin's work. On the shortlist for the Contemporary Award Benjamin found himself up against strong competition from two other English composers – Harrison Birtwistle and Julian Anderson, both previous winners in this category – but the opera's widespread acclaim made this unquestionably Benjamin's year. *Written on Skin* has already conquered opera houses across Europe. Now the DVD will afford repeated viewings of this many-layered opera at home. **Richard Fairman**

RUNNERS-UP



Birtwistle *The Moth Requiem*, etc
BBC Singers; Nash Ensemble / Nicholas Kok

Signum (CD) SIGCD368 (5/14)

129 votes










Anderson *Fantasias. The Crazy Moon. The Discovery of Heaven*
LPO / Ryan Wigglesworth, Vladimir Jurowski

LPO (CD) LPO0074 (1/14) **108 votes**



GRAMOPHONEReviews

KEY TO SYMBOLS

£	£10 and over		SACD (Super Audio CD)	T	Text(s) included
£	£7.76 to £9.99		DVD Video	t	translation(s) included
£	£6.25 to £7.75		Blu-ray	S	Synopsis included
£	£6.24 and below (price per disc)		LP	s	subtitles included
②	Compact disc (number of discs in set)		Download only	nla	no longer available
			Reissue	aas	all available separately
			Historic	oas	only available separately



Editor's Choice

Martin Cullingford's pick of the finest recordings reviewed in this issue

Recording of the Month

David Vickers listens to a reconstruction incorporating music from Monteverdi's *Selva morale*



Monteverdi

Vesperi solenni per la Festa di San Marco

Includes music from *Vespro della Beata*

Vergine (1610) and *Selva morale e spirituale*

Concerto Italiano / Rinaldo Alessandrini

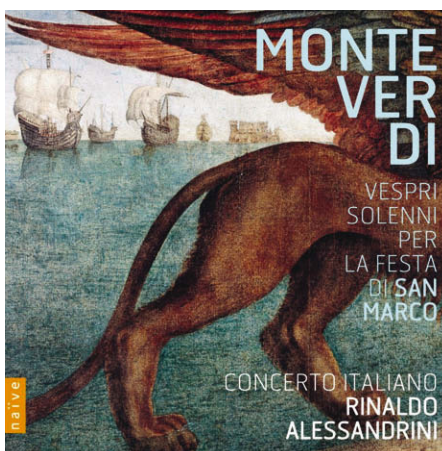
Naïve   OP30557 (80' • DDD)

DVD: 'The Human and the Divine': Alessandrini

Conducts Monteverdi – a film by Claudio Rufa

Appearances can be deceptive, so be advised that this is not yet another version of the 1610 *Vespers*. These proceedings commence with a stately performance of that collection's famous opener, 'Domine ad adiuvandum me festina', but what follows is a broad range of the composer's later Venetian church music composed during his three-decade tenure as *maestro di cappella* at St Mark's Basilica. Monteverdi was unceremoniously sacked from his job at the Gonzaga court in Mantua in July 1612, but fortunately the most prestigious musical job in northern Italy became available when the *maestro di cappella* of St Mark's died. On August 1, 1613, Monteverdi auditioned for the vacancy by rehearsing a Mass with about 50 musicians in the church of San Giorgio Maggiore; the procurators were so impressed that they hired him on the spot.

Concerto Italiano's welcome return to Monteverdi's sacred music is apparently the first volume in a new series that will explore the composer's monumental anthology *Selva morale e spirituale*, the 'moral and spiritual forest' of sacred music



'Concerto Italiano navigate their way skilfully through the grandeur, intimacy, drama and textural subtlety of the music'

published in Venice in 1641, just two years before his death; Rinaldo Alessandrini and Naïve's documentation both cite the title-page's year of 1640, although Monteverdi's dedication is dated May 1, 1641; the dedicatee was none other than Eleonora Gonzaga – the daughter of his first Mantuan employer Duke Vincenzo I and widow of Habsburg Holy Roman Emperor Ferdinand II. The publication contains 37 different pieces, including spiritual madrigals (essentially 'vanitas' texts), psalms (some of them in up to three different settings), music for the Mass, hymns and more. We do not know when or why these diverse works were originally created, nor can we be certain they were all

necessarily for feast days, Masses, Vespers and other ceremonies at St Mark's: we know Monteverdi provided sacred music for special occasions at plenty of other venerable Venetian institutions. Given the impossibility of connecting specific pieces with precise dates and places, any kind of liturgical reconstruction has to be considered as nothing other than an informed speculative context that enables us to experience these magnificent works beyond their secularised modern function as concert items.

Alessandrini offers a digestibly programmed experience of a single plausible liturgical context of the festival of St Mark the Evangelist (which takes place on April 25). Accordingly, a selection of suitable psalms, motets and a large-scale *Magnificat* are placed within chants and responses that Alessandrini claims are drawn 'from the liturgy in use at St Mark's in Monteverdi's time' (he does not specify his sources for this – but the plainchant texts make for a fascinating change from the usual rite). In the event, half of the plainsong antiphons are substituted for assorted instrumental sonatas by various composers and Monteverdi's motets *Christe, adoramus te* and *Cantate Domino*, both from a collection printed by Bianchi in 1620; these are often performed by a simple combination of choir and organ, but instead Concerto Italiano's small consort of experienced voices are doubled by solemnly grand trombones.



A healthy approach: Rinaldo Alessandrini and his Concerto Italiano deliver distinguished performances of music from Monteverdi's *Selva morale e spirituale*

The recording, made at the Basilica Santa Barbara in Mantua, is probably the closest we will ever get to an authentic Monteverdian venue free from crowds of noisy tourists. It has been used as a venue for memorable recordings before, such as Jordi Savall's 1610 *Vespers* (Alia Vox, 2/92) and, more recently, Odhecaton's sublime recording of the *Missa In illo tempore* (Ricercar). The resonant yet exquisitely transparent acoustic weaves its spellbinding magic on the single voices and accomplished instrumentalists of Concerto Italiano, who navigate their way skilfully through the grandeur,

intimacy, rhetorical drama and textural subtlety that the music demands at the drop of a hat. Much of the music-making has perfect conversational qualities, especially in the interplay between the *concertante* solo voices and the blossoming textures of the ripieno groups (the climax to the *Magnificat* is thrilling stuff).

Those wanting to hear only Monteverdi's masterpieces without plainchants and liturgical considerations are already well served by versions such as the recently completed series by The Sixteen (not quite complete and spread across three separate volumes – Coro)

and Cantus Cölln (the only totally comprehensive version that's safely recommendable – Harmonia Mundi). However, La Venexiana (Glossa) and Akadêmia (Zig-Zag) both place the majority of *Selva morale* within different liturgical programmes (neither excellent set included the five moral madrigals – a real pity). It remains to be seen how Alessandrini's project might differ from other surveys of this wonderful repertoire: he has never been a mere copier of formulas and his healthy approach to pick-and-mix repertoire promises to construct a valuable new framework for these oft-recorded pieces.

The bonus DVD entitled 'The Human and the Divine' is nothing to write home about; it might be better to avoid watching the fly-on-a-wall footage of Alessandrini and his hosts after dinner rambling on about Monteverdi's Neoplatonism, and some speculations presented as hard fact will cause scholars to raise their eyebrows. Nevertheless, there is some engaging footage of the Ducal Palace in Mantua and a film of the performers at work in S Barbara. The recording itself is really the focus of attention, and Concerto Italiano's distinguished performances constitute their most essential Monteverdian work in donkey's years. **G**

Listening points Your guide to the disc's memorable moments

Track 4: Gabrieli, *Canzon ottava a 8 - 3'24" to the end*

When you've got the right instruments in place, no excuse is necessary for some conversational Gabrieli (an eight-part canzona published in 1615).

Track 7: Monteverdi, *Christe, adomus te - opening to 1'34"*

Grandeur and subtlety go together poignantly for the five-part voices doubled by solemn trombones, especially in the chromatic rising sequences.

Tracks 9: *Beatus vir (primo) - 6'02" to the end*

Alessandrini sagely directs a relaxed performance: the ritornellos for two violins and convivial solo

vocal passages sparkle but the sucker punch is the warmly sonorous Doxology.

Track 12: *Laudate pueri (primo) - opening to 0'45"*

The opening dialogue is sung sweetly by the pair of tenors Luca Dordolo and Raffaele Giordani.

Tracks 19-20: Plainchant ('Post angelicam allocutionem') - Monteverdi, *Magnificat - opening (tr 19) to 1'38" (tr 20)*

Although 'liturgical' Monteverdi is hardly a rarity, it's still revelatory to hear the bold and adventurous eight-part *Magnificat* bursting in after the antiphon (sung eloquently by Gianluca Ferrarini).

Orchestral



Peter Quantrill logs on to the latest orchestral streaming site:

'Typical of Søndergård's experimental approach is the varying vibrato colour between sections' ► **REVIEW ON PAGE 53**



Jeremy Nicholas on a wealth of Mendelssohn from Marshhev:

'He has lost neither his appetite for works that have fallen by the wayside nor his sparkling joie de vivre' ► **REVIEW ON PAGE 56**

JS Bach • CPE Bach

CPE Bach Trio Sonata, Wq143^a **JS Bach** Double Concerto, BWV1060R. Violin Concerto, BWV1042. Solo Violin Sonata, BWV1003. Cantata No 156 – Sinfonia. St Matthew Passion, BWV244 – Erbarme dich, mein Gott

Lisa Batiashvili *vn* **Emmanuel Pahud** *fl* **François Leleux** *ob/ob d'amore* ^a**Sebastian Klinger** *vc* ^a**Peter Kofler** *hpd* **Chamber Orchestra of the Bavarian Radio Symphony Orchestra** / **Radoslaw Szulc**
DG © 479 2479GH (69' • DDD)



For her first Bach recording, Lisa Batiashvili has chosen not to run through all the concertos or the solo violin works but to be selective, choosing the E major Concerto, the A minor Sonata and the Violin and Oboe Concerto (with husband François Leleux), and adding in a concerto movement from a cantata and an arrangement of 'Erbarme dich' in which Leleux's oboe d'amore takes the contralto's place. For good measure there is a trio sonata for flute and violin by CPE Bach in his 300th anniversary year. No one could call it a lazily made programme, though whether it is one that really hangs together is a little questionable.

What it does do is allow Batiashvili to demonstrate her refined musicianship and technical skills in a range of contexts, as well as her good taste. In the concertos' quick movements she offers a sweet, light tone and clearly but gently detailed articulation, using vibrato only when there seems good reason to. You sense a self-effacing and meticulous politeness between the performers here, as if no one wants to stand on anyone else's toes, but slow movements are more openly expressive, with Batiashvili at one moment playing out with controlled gorgeousness, the next retreating into rapt and intimate *pianissimo*. The sonata really shows her at her best, with effortless mastery lending an unusual sense of easeful calm to the music while still contributing towards a fiery Fuga and a delicate and loving Andante. This is fine playing indeed.

The CPE Bach is an odd choice, more at the JS end of his style and not among his most interesting works, though more varied articulation from Pahud might have made it more so. Never mind – this is still a disc full of classy music-making. **Lindsay Kemp**

Beethoven

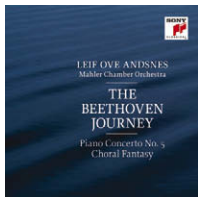
'Beethoven Journey, Vol 3'

Piano Concerto No 5, 'Emperor', Op 73.

Choral Fantasy, Op 80^a

^a**Prague Philharmonic Choir;**

Mahler Chamber Orchestra / Leif Ove Andsnes *pf*
Sony © 88843 05886-2 (56' • DDD)



To have arrived so soon at the end of this journey seems almost a pity, for the company has been most engaging, by turns profound and delightful. It's a rare treat to have the *Choral Fantasy* as a juicy extra to the concertos. I was made more than usually aware of its original context – as the finale of the famously epic concert that also saw the premieres of, among others, the Fifth and Sixth Symphonies and the Fourth Concerto; suddenly I noticed connections between the Fantasy and the Fourth that previously passed me by. Robert Levin may be matchless in conveying the rhetoric of the extended piano opening but Andsnes manages to be lithe and spontaneous-sounding, and doesn't overplay hints of melodrama – dangerously tempting with all those diminished sevenths scattered about. The Mahler CO wind are predictably characterful in their variations on the theme that prefigures the 'Ode to Joy' and the chorus are fervent without sounding too butch. That's in part down to the performers and in part surely the recording, in that most eloquent of spaces, the Prague Rudolfinum.

The Fantasy is much more than just a handy filler but it's the Fifth Concerto that is likely to be the real draw. So how does this one stack up? Andsnes makes his mark in the initial flourish with playing that has

the requisite steel but which is tempered with a twinkle. The qualities that made the previous instalments so compelling are here too: the naturalness with which piano and orchestra meld and converse and, at times, tussle; the airiness of the textures; the subtlety of the details. The clarinet phrases (at 1'21"), for instance, dance more than those of Rattle's BPO. And the Mahler CO's timpanist adds to the buoyancy of effect but again subtlety is the watchword. In a way Andsnes reminds me of Schnabel in his sureness of touch, albeit in a very different style; Kissin's point-making and self-conscious massiveness have no place here.

The string introduction to the slow movement is another glorious passage and – praise be – it's not too slow (though I must confess to a guilty pleasure in Gilels's rapt reading, ultra-spacious though it is). Andsnes is limpid, apparently simple, in those deliquescent phrases. But one of the most impressive aspects of this reading is the transition from slow movement to finale. So often it bumps: Pollini, Kissin...I could go on. Perahia on the other hand is just right, as is Brendel. And so is Andsnes. It helps that none of these go hell for leather in the last movement, instead imbuing the muscularity of the writing, with its ungainly rhythms, with a healthy dose of gleefulness. The unanimity in the closing bars between Andsnes and his orchestra says it all. Having used up my stash of superlatives, all I can say is: go buy.

Harriet Smith

Pf Conc No 5 – selected comparisons:

Schnabel, Philh, Galliera (12/48⁸, 3/94) (TEST) SBT1020

Gilels, Philh, Ludwig (8/58⁸, 4/97) (TEST) SBT1095

Perahia, RCO, Haitink

(5/87⁸, 11/87⁸) (SONY) 88697 10290-2

Pollini, BPO, Abbado (6/94) (DG)

439 770-2GH3, 445 851-2GH or 477 7244GM3

Brendel, VPO, Rattle

(5/99) (PHIL) 468 666-2PH or 462 781-2PH3;

(DECC) 478 0349DOR or 478 6709DB3

Kissin, LSO, C Davis (11/08) (EMI) 206311-2

Lewis, BBC SO, Běloblávek (9/10) (HARM) HMC90 2053/5

Choral Fantasy – selected comparison:

Levin, ORR, Gardiner (12/96⁸) (ARCH) 459 622-2AH4

Beethoven

Die Geschöpfe des Prometheus, Op 43

Armonia Atenea / George Petrou

Decca Ⓢ 478 6755DH (65' • DDD)



The Overture is regularly played, the rest largely forgotten.

But this beginning might impel you to listen to the lot. Drama hangs in the air when George Petrou treats the rests between the two opening *fortissimo* chords as silences to hold the tension. Horns in C playing at written pitch and glowing with the brazen warmth of period instruments underpin oboes and bassoons in the lyrical theme of this introductory *Adagio*, the main part of the movement a bitingly dynamic *Allegro molto e con brio*. But there is a flaw. Even though Petrou doesn't physically separate them, four second violins to seven firsts result in a sparse upper string sonority; which is a pity, because a very good conductor balances and inspires a technically very accomplished band into fine flights of performance. Pictorial representation of lightning and drenching rain in 'La tempesta' or the charged energy of the Bacchanalian No 8, its D minor episode a crazy orgiastic frenzy, attest to their passionate commitment.

Of the less histrionic numbers, two are notable: No 5 for the addition of harps, No 14 for a basset-horn. Petrou, though anything but prosaic, suggests that he is keen to move the music on. Nikolaus Harnoncourt is more accommodating, creating spaces for his musicians to shape their phrases with greater feeling, at the same time keeping the line under control. But perhaps this is to carp in the face of so much that varies from excellent to outstanding, from a group bristling with enthusiasm. **Nalen Anthoni**

Selected comparison:

COE, Harnoncourt (TEL) 2564 63779-2

Berio • Huang Ruo

Berio Sequenza VIII. Corale (su Sequenza VIII)^a

Huang Ruo Four Fragments^a. Violin Concerto No 1, 'Omnipresence'^a

David Bowlin *vn* ^aOberlin Contemporary

Music Ensemble / Timothy Weiss

Oberlin Music Ⓢ OC14-01 (76' • DDD)



It's an attractive idea to programme companion pieces for Berio's violin

Sequenza and its *Chemins*-like reworking, *Corale*. Huang Ruo's two works were written some 40 years later (the composer was born in the year Berio's *Sequenza* was written) and in the opposite order, in that the *Four Fragments* distil materials from his earlier Violin Concerto No 1, subtitled *Omnipresence*. All four works feature as soloist David Bowlin, who gives a convincing account of the Berio *Sequenza*. His tone in *Corale* is more lyrical than Irvine Arditti's account with the Moscow Philharmonic for BIS. That said, the sound quality of the ensemble is more nuanced, the formal trajectory more readily grasped and the finer gradations of Berio's string textures more convincingly rendered under Jonathan Nott's direction.

Concerns over the sound quality obtrude to a greater extent in the longest piece on this recording, the concerto. This, however, is attributable as much to orchestration, I suspect, as to the work of the sound engineers. The composer's references to Chinese idioms and aesthetics don't amount to crossover but, whatever the influences in play, the result feels unresolved both stylistically and formally. The same must be said of the soloist's material, much of which treads over-familiar paths while offering few fresh perspectives (the reliance on open fifths being a case in point). The *Four Fragments* are more convincingly managed, because more concise. **Fabrice Fitch**

Corale – selected comparison:

Arditti, Moscow PO, Nott (8/96) (BIS) BIS-CD772

Berio

Harold en Italie, Op 16^a. Overture, 'Le carnaval romain', Op 9. Réverie et Caprice, Op 8^o.

Benvenuto Cellini – Overture

^bGiovanni Radivo *vn* ^aLise Berthaud *va*

Lyons National Orchestra / Leonard Slatkin

Naxos Ⓢ 8 573297 (71' • DDD)

Recorded live at the Lyons Auditorium, October 24 & 26, 2013



The undulating semiquavers on basses and cellos that open *Harold en Italie* sound

rather workaday, certainly in comparison with Sir Colin Davis's classic Philharmonia version, but when the upper strings and woodwinds gain greater prominence, things move more smoothly. Lisa Berthaud's first viola solo, backed by the harp and interspersed with expressive clarinets, is beautifully played. Slatkin lilts us into the main *Allegro* as persuasively as anyone this side of the analogue divide and

GRAMOPHONE Archive

Berlioz's Harold in Italy

Three recordings that came before Leonard Slatkin's – and how Gramophone rated them



MAY 1946

Berlioz Harold in Italy, Op 16

William Primrose *va*

Boston SO / Serge Koussevitzky

HMV Ⓢ DB6261-5 (five 12in • 36s 8d)

Cheers and gratitude for a

magnificent performance and recording of a work not previously endisced. Only part of the March was ever done, I believe. The work ends with an Orgy. Well, one thing seems certain, nobody will ever write like that again, so we may well cherish the work. It is a good bet that nobody will record it better than this, on current principles.

WR Anderson



DECEMBER 1952

Berlioz Harold in Italy, Op 16

William Primrose *va*

RPO / Thomas Beecham

Columbia Ⓢ 33CX1019 (12in • 39s 6d)

Primrose's playing throughout

the work is masterly in technique and tone, and refreshingly free from any suspicion of what I hope my friends across the Atlantic will forgive me for calling American glossiness. This is brilliant playing, and confirms once again that when it comes to musical orgies there is no one to touch our Sir Thomas. The volume range is extremely wide, from the *fff* of the Orgy to the last recurring reminiscence of the March, where I should hazard a guess that a potentiometer would show a minus reading. This is definitely an issue not to miss.

Lionel Salter



AUGUST 1963

Berlioz Harold in Italy, Op 16

Yehudi Menuhin *va*

Philharmonia Orch / Colin Davis

HMV Ⓢ ASD537 (12in • 32s 3d)

I have no hesitation in declaring

this issue to be an absolute winner – the best *Harold in Italy* now available. Colin Davis has won wide acclaim as a Berlioz conductor, and he amply justifies his reputation here. Menuhin – who might be thought an odd choice for the soloist in this work – plays the viola as if it were his chosen medium, appearing just as great an artist on it as he is on the violin. He makes full use of the opportunity provided by Davis's dead-sure control of the tempo to deploy his intense *espressivo* to magical effect, and he, too, achieves a ravishing *pianissimo*. Soloist, conductor and orchestra work together in a display of consummate artistry. **Deryck Cooke**

Read articles in full at the Gramophone Archive: for more information, visit gramophone.co.uk ▶

throughout the whole of the first movement (played with repeat), the to-ing and fro-ing between soloist and orchestra is admirably conversational. The second-movement March is mostly hushed, the violins especially magical as Berthaud plays her *sul ponticello* arpeggios from 4'00", whereas the accented oboes and clarinets at the start of the Serenade are rather louder than the prescribed *mezzo-forte*, or is it that they're rather too closely balanced? The orgiastic finale plays on the most prominent quality in this particular production, an impressive richness of orchestral tone. The various 'references back' that open the movement work well; and while levels of heated ferocity, although real enough, don't quite match Bernstein, Munch or, to hark back even further, Koussevitzky, Beecham and Toscanini, the sense of yearning in the quieter music taps an emotional source that many others don't reach.

The two overtures are excellently played, both benefiting from Slatkin's familiar skill at clarifying orchestral textures. Although not 'surround sound', the recording may as well be, given the degree of aural perspective achieved. Again, darker textures sound notably impressive (*Benvenuto Cellini* comes off especially well in this respect) and the gently discursive *Rêverie et Caprice* finds a sympathetic interpreter in Giovanni Radivo, whose approach approximates the intimacy of Grumiaux, Szigeti and Menuhin. **Rob Cowan**

Harold en Italie – selected comparison:

Philb Orch, C Davis (8/63⁸, 1/13) (EMI) 463989-2

Brahms • C Schumann

'Brahms Beloved'

Brahms Symphonies^a – No 1, Op 68; No 3, Op 90

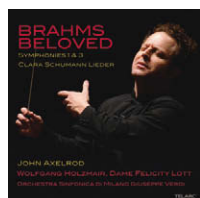
C Schumann Beim Abschied^c. Die gute Nacht, die ich dir sage^b. Ich hab' in deinem Auge^c. Lorelei^c. Mein Stern^b. Sie liebten sich beide^{b/c}. Das Veilchen^c. Volkslied^b. Warum willst du and're fragen^b

^cDame Felicity Lott sop ^bWolfgang Holzmair bar

^aGiuseppe Verdi Symphony Orchestra, Milan /

John Axelrod ^{b/c}pf

Telarc (M) ② TEL34659-02 (119' • DDD)



The second volume of John Axelrod's 'Brahms Beloved' series again has

Brahms's orchestral monuments alongside Clara Schumann's genteel songs that aren't flattered by comparison, but suggest that she employed emotional templates that directly correspond with the symphonies. Brahms's First Symphony

is paired with Schumann's more confessional songs that speak of recent emotional wounds, often with verse expressed in the first person. The Third Symphony sits alongside songs with the more detached serenity of resignation.

The demure emotionalism of the songs makes a good case for them when heard separately – with Felicity Lott and Wolfgang Holzmair, both past the age of 60, in good voice and putting their decades of interpretative mileage to the best possible use. Holzmair's ability to convey great depths in miniature vocal gestures has never been more keen. Lott's art is heard in particularly high relief in the haunting 'Beim Abschied', with her beautifully vocalised upward leaps and story-telling momentum keeping four long, musically similar strophes from seeming repetitive.

On the symphonic front, no one can pretend Axelrod's orchestra has the kind of string section one expects in major Brahms recordings, though the orchestra's Italianate lyricism supports his songful approach. Most notably, Axelrod's genuinely deep rapport with the First Symphony is evident in any number of original interpretative touches that tap the conflicted longing under the surface.

The weak link of the two-volume cycle is the Third Symphony. Axelrod's homogeneous sonority conspires with less-than-differentiated tempi and a lack of rhythmic pulse (the primary element that sets this symphony apart from the others) to leave the performance without much definition. Telarc's engineers flatter what's there but also reveal what is not. Considering the set's two-for-one value, with singers in top form, it's not a bad deal at all. **David Patrick Stearns**

Brian • Foulds

Brian Symphonic Dances from 'The Tigers'.

Symphonic Variations on 'Has anybody here seen Kelly?' **Foulds** Pasquinade symphonique No 1, 'Classical'

Luxembourg Radio Symphony Orchestra /

Leopold Hager

Heritage (M) HTGCD270 (61' • DDD)



It's not before time that these sparkling performances of the symphonic extracts

from Havergal Brian's surreal, anti-war comic opera *The Tigers* (1919-30), originally recorded in 1981, have been restored to the catalogue.

Although the cover and booklet-note (by the late Malcolm MacDonald) give the

Brian pieces as one large suite, there are really two distinct works here: the five *Symphonic Dances* plus the *Symphonic Variations on 'Has anybody here seen Kelly?'*. The Dances – 'Shadow Dance', 'Gargoyles', 'Lachryma', 'Green Pastures' and 'Wild Horsemen' – were orchestrated variously between 1921 and 1924 (several years before the rest of the opera) and are superbly drawn tone-poems featuring at various points in the opera, and form its expressive dark heart. The *Symphonic Variations* occur early in the opening Prologue (set in a Hampstead Heath fair the day war breaks out) and were the first to be orchestrated and extracted (in 1921); this performance runs Garry Walker's BBC Scottish rival close.

Brian's scintillating orchestral textures still show up brightly in these sympathetic and virtuosos accounts. The sound is a touch studio-bound but still crystal clear, comparing favourably with previous incarnations; so, too, in Foulds's vibrant *Pasquinade symphonique* No 1 (1935-36), a mildly ironic take on traditional sonata form. Hopefully Heritage will release the remaining Foulds and Parry pieces from the original set in due course. **Guy Rickards**

Sym Vars – comparative version:

BBC Scottish SO, Walker (2/12) (TOCC) TOCC0113

Bruckner

Symphony No 00, 'Study Symphony'

Hamburg Philharmonic Orchestra /

Simone Young

Oehms (P) OC686 (42' • DDD/DSD)



New performances of Anton Bruckner's 'Study Symphony' in F minor hardly grow

on trees but this latest instalment of Simone Young's Bruckner cycle has the sturdiness of an old oak: roots deep in the earth, branches of wisdom.

This is the symphony that Bruckner completed in 1863, when he was studying with Otto Kitzler, that often trades under the name 'Symphony No 00'. The first movement pitches up somewhere between Haydn, Mendelssohn and Schumann, and throughout the symphony hints of the mature Bruckner lurk around corners and hide in the harmonic shadows. The *Andante molto* slow movement is serene and ambling, and the *Scherzo* is slightly oddball; and, in the best Bruckner tradition, the finale doesn't quite hold together – although Simone Young papers over the structural cracks and longueurs enough to fake a satisfying end point.



Berlioz with clarity: Leonard Slatkin and his Lyons National Orchestra show their richness of tone in *Harold in Italy* and other orchestral works

But the opening *Allegro molto vivace* is by far the most intriguing movement and Young resists the temptation – which the likes of Georg Tintner and Eliahu Inbal couldn't resist – of imbuing this student music with familiar Brucknerian weight. She opts for a pacy 2/2 feel. The introductory string motif sounds like Schubert on an expressive budget, while the answering orchestral *tutti* has the smack of pure Bruckner. Soon enough the strings are dispatching Haydnesque runs of jaunty quavers; and only when the music lands into its second subject group does the stylistic mix-and-match settle down. Young slows her tempo into the second subject group, making the structural flow buckle to accommodate this new, more melancholic music – a sound piece of architectural planning.

The Philharmoniker Hamburg roared in Young's Bruckner Eighth but here they approach the material with poker-faced restraint and delicacy. This is a disc that makes you listen with fresh ears to this slice of Brucknerian juvenilia. **Philip Clark**

Selected comparisons:

Frankfurt RSO, Inbal (6/92⁸) (TELD) 2564 68022-8
RSNO, Tintner (5/01) (NAXO) 8 554432 or 8 501205

Debussy

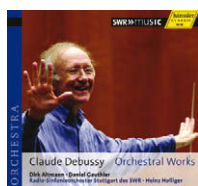
Première Rapsodie^a. Rapsodie^b. Images.

Prélude à L'après-midi d'un faune

^aDirk Altmann c/^bDaniel Gauthier sax

SWR Radio Symphony Orchestra, Stuttgart /
Heinz Holliger

Hänssler Classic © CD93 315 (67' • DDD)



Heinz Holliger brings an infallible ear for timbre to bear on this programme of Debussy, notably, but by no means exclusively, in three works featuring solo wind instruments. In the *Première Rapsodie*, with Dirk Altmann as a wonderfully liquid, expressively malleable clarinet soloist, the textures that Holliger coaxes from the Stuttgart Radio Symphony Orchestra are both luminous and finely detailed, creating a context that seems to cosset the clarinet line while at the same time allowing it to blossom. The haunting mystery at the start of the *Rapsodie* for saxophone and orchestra is similarly evoked to telling effect, with Daniel Gauthier's warm, cushioned but limpid saxophone tone emerging from the mists and floating weightlessly above and through the orchestral fabric. The flautist

Tatjana Ruhland is also rightly credited for her solo in *Prélude à L'après-midi d'un faune*, the work that truly established Debussy's individuality in 1894, here shaped with sensuous beauty and an artless sense of its emotional rise and fall.

The range of sonority and mix of colours that Holliger draws from the Stuttgart orchestra is an especially attractive feature of this disc and is just as evident in the 'Rondes de printemps', 'Gigues' and 'Ibéria' of *Images*, which are performed here in that order rather than in the different permutations sometimes favoured by other conductors. Coupled with Holliger's instinctive feel for the music's natural pace and contour, these are captivating performances. **Geoffrey Norris**

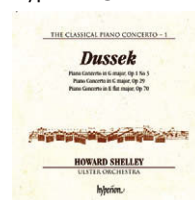
Dussek

'The Classical Piano Concerto, Vol 1'

Piano Concertos – Op 1 No 3; Op 29; Op 70

Ulster Orchestra / Howard Shelley pf

Hyperion © CDA68027 (68' • DDD)



Jan Ladislav Dussek (1760-1812) is one of those transitional composers straddling

the Classical and Romantic eras overshadowed by the greater figures of Haydn, Mozart and Beethoven. Hugely popular and enormously successful in his day, Dussek was the first pianist to sit with his right side to the audience, the first to investigate the resources of the piano's pedals and the first to indicate pedallings in his own music. He was, as these three works written for his own use amply demonstrate, an extraordinary pianist.

I have listened to all three concertos several times with increasing enjoyment – yet still I can recall only a handful of truly memorable ideas, such as the unusual *Larghetto* introduction to the C major Concerto, Op 29, and the delightful rondo themes of all three works. Dussek was not a melodist of the order of his three illustrious contemporaries above. In this respect, in the unexpected twists and turns (inherited, perhaps, from his teacher CPE Bach) and in the fact that the solo part often does not replicate the material of the orchestral exposition as is the customary practice in late-Classical/early-Romantic concertos, Dussek does himself no favours in pursuit of a place in the A team. For me, the main (and considerable) pleasure of this crisply executed, superbly recorded disc is the playing of the outstanding orchestra and Howard Shelley – and goodness me, he has his work cut out.

Whatever one's reaction to and perception of Dussek's music, Shelley's role in this enterprise should not be lightly acknowledged. To assemble and then digitise performance scores of dust-laden works such as these, then to get the incredibly demanding solo parts into his fingers so securely as to make them sound as if he has been dashing them off for years – and, moreover, to play them while conducting from the keyboard... This is skill and dedication of a high order and I can't think of another living pianist who can equal him in this particular field of music endeavour.

Jeremy Nicholas

'Dvořák - In Love?'



A film by Tony Palmer

Includes Dvořák Cello Concerto, Op 104 B191

Julian Lloyd Webber VC

Czech Philharmonic Orchestra / Václav Neumann

Tony Palmer Films/Firefly © DVD FFDVD8102

(52' • NTSC • 16:9 • PCM stereo • 0)



This documentary by the great Tony Palmer was first shown in 1988 on ITV's *South Bank Show*. Its

questioning title refers to the (possibly lifelong) love Dvořák had for his sister-in-law Josefina. Certainly the composition of the great Cello Concerto, the recording sessions of which form the backbone of this film, was intensely affected by the news of Josefina's illness (Dvořák was in America at the time) and her death a month after he returned home to Bohemia. The footage of the sessions is overlaid throughout with readings of what purport to be Dvořák's own words about the Concerto's creation, though I doubt Dvořák ever penned autobiographical letters in the style of a music dictionary. The reader is the late Polish-born Vladek Sheybal (remember him as the lizard-eyed chess grandmaster in *From Russia With Love?*), whose sinister tone and indistinct diction make Peter Lorre sound comparatively harmless: the genial Dvořák he ain't.

Of more (not to say compelling) interest are the recording sessions: a young British cellist in the Czech capital recording an iconic Czech work with great Czech musicians. 'Into the Lion's Den?' might have been a better title. Things do not begin happily when the soloist, sporting the same Beatles mop that served him throughout his career (now sadly terminated), worries about the 'buzzy' sound of his cello, a complaint that is not well received. Indeed, the whole session comes across as a tense, joyless affair (or boring – several musician are caught yawning or reading books). It makes riveting viewing: tiny but important details are discussed, tempi are adjusted, phrasing is polished while Lloyd Webber appears reduced to wordless nodding as the avuncular Neumann coaxes, advises and suggests solutions and improvements (the resulting Philips disc was outstanding).

Palmer aptly links the sessions for the slow movement to Josefina (Dvořák quotes from one his own songs in the central section, one of her favourites), but the joyous opening of the finale accompanies archive footage of Hitler, Brezhnev, Dubček et al. It was this section that meant, despite being a co-production with Czechoslovak Television, the film could not be shown in the Communist-ruled country. When the Russians left two years later, this was the first documentary shown on the newly liberated Czech television. But, for me, this is Josefina's concerto (cf the coda) and should not have been appropriated for nationalist propaganda.

Jeremy Nicholas

Dvořák

Symphony No 6, Op 60 B112.

Suite, 'American', Op 98b B190

Lucerne Symphony Orchestra / James Gaffigan

Harmonia Mundi © HMC90 2188 (68' • DDD)



The opening bars of the symphony signal something quite out of the ordinary, the

perfect balance of horns and violas, the clarity of the woodwinds (oboes and clarinets especially), the sweeping curve of the first soaring string phrase, the precise *staccatos* thereafter and the warmth of the initial climax. Lightness, transparency, geniality, warmth and a keen sense of symphonic inexorability – these and other admirable qualities keep the first movement of Gaffigan's Dvořák Sixth consistently engaging.

His pacing is near ideal (relaxed yet animated), his seamless handling of the movement's second set artfully judged; and, like the best of his modern rivals, he opts for the long exposition repeat with its significant bridge back to the beginning. The development's quietly questioning first bars prepare us for the taut central arguments, while the coda blazes before quietly broadening and making a decisive exit for the closing bars. The *Adagio*, which is played with great fluency, wears the intimate demeanour of chamber music, highlights being the haunting alternation of strings and winds at 3'04" (the violins deathly quiet) and the sudden orchestral interjection after the horn passage at 5'17". The 'furious' third movement stamps lustily, the sunny transition into the Trio relaxed but not so much as to spoil the overall mood. Gaffigan eases us gently into the finale, making maximum play among contrapuntal voices before speeding for what will prove a joyfully affirmative denouement.

If the symphony is set at midday, or most of it is, the adorable *American Suite* languishes at dusk, its dance episodes more American-Czech in style than even the *New World Symphony*. Gaffigan and his Lucerne players offer a performance that combines exuberance with the utmost delicacy (try 1'22" into the second movement). This is a wonderful CD, my first encounter with Gaffigan and his players. I can't wait to hear more.

Rob Cowan

Dvořák • Janáček

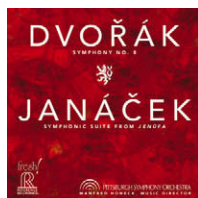


Dvořák Symphony No 8, Op 88 B163

Janáček Jenůfa – Symphonic Suite

Pittsburgh Symphony Orchestra /**Manfred Honeck**

Reference Recordings (F) (R) FR710SACD
(62' • DDD/DSD)



Manfred Honeck's handling of the Eighth Symphony's opening phrases is rapturously beautiful, the cellos truly *espressivo*, the initial bird-like entry of the flute played, as Honeck himself anticipates in his own booklet-note, 'quite flexibly'. When the lusty string theme arrives at 1'23", Honeck encourages his cellos to play out so that the theme's five note 'tail', which is soon repeated, is given musically valid prominence. The main body of the movement has at its centre hammering chords, beyond which Honeck cues a dramatic *rallentando*. The coda too is extremely malleable: listen from 9'05", to the sudden speeding, the prominent horns, then the way the brakes slam down before the music scampers off again in top gear.

The *Adagio* is similarly rich in drama: take the alternation of *legato* woodwinds and fierce strings near the beginning, or

(from 7'10"), the deathly transition where, beyond the clarinets' exit, a mere wisp of string tone cues ominous horns and fearful *tremolandos*. The outer sections of the *Allegretto grazioso* are brisk, tripping and graced with subtle *portamentos* that sound entirely natural (unlike the glutinous slides favoured by some of Honeck's less tasteful rivals). Of particular note is the relatively relaxed Trio, and the lively coda with its cheeky quick *glissando*. The finale alternates tender poetry with wild dance rhythms, those trilling horns that so often cower behind the rest of the orchestra brought boldly to the fore, the symphony's closing moments deliriously exciting.

The Symphonic Suite from Janáček's *Jenůfa*, 'conceptualised by Honeck, realised by Tomáš Ille', approximately follows the drift of the opera's plot, incorporating along the way wildly extrovert dance music, meditative episodes of rare beauty (cue from 3'48"), a storm and a conciliatory ending. Again Honeck's interpretation is rich in imagination and the playing of the Pittsburgh Symphony scales the heights. Having recently lost Claudio Abbado and Lorin Maazel, and with all due respect to a whole host of fine conductors currently performing, I would say that Manfred Honeck is one of the few remaining

masters of the rostrum whose CDs – and there are all too few of them – are events to cherish. **Rob Cowan**

Elgar

Symphony No 1, Op 55.

Cockaigne (In London Town), Op 40

Royal Stockholm Philharmonic Orchestra /
Sakari Oramo

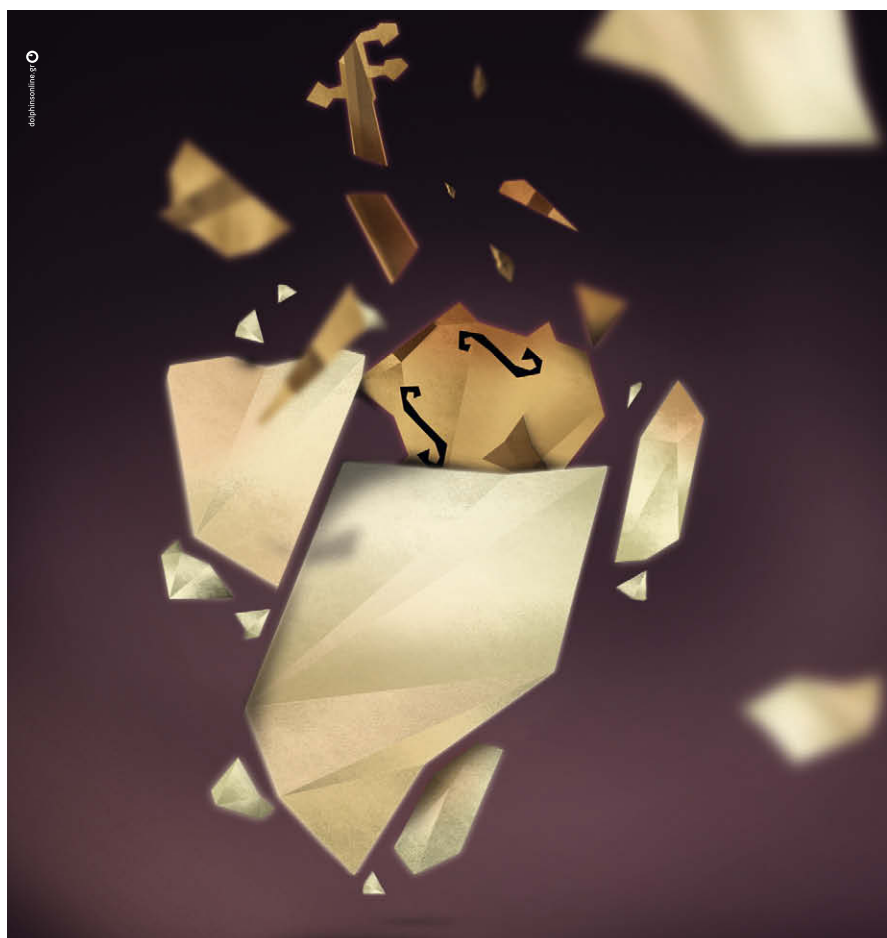
BIS (F) (R) BIS1939 (67' • DDD/DSD)




Here's a welcome companion issue to Sakari Oramo's account of Elgar's

Second Symphony (9/13). If the Finn's view of its majestic A flat major predecessor doesn't quite ignite the senses to the same degree, there's still heaps to admire, not least the terrifically spruce and scrupulously dedicated contribution of the Royal Stockholm PO, as well as some splendidly ripe and transparent sound courtesy of the BIS production team.

Oramo's commendably trim and purposeful conception is clearly the result of painstaking preparation and he certainly knows his way round the score; scarcely a fleck of detail escapes his eagle eye, and the








**THESSALONIKI
STATE SYMPHONY
ORCHESTRA**


Alison Melville, Whole Note Magazine: «...the orchestra plays in lively and expressive fashion throughout...»

New release









THESSALONIKI STATE SYMPHONY ORCHESTRA
73 Leoforos Nikis, 54622 Thessaloniki, Greece
T: +302310257900, E: info@tsso.gr, www.tsso.gr

gramophone.co.uk

GRAMOPHONE AWARDS 2014 49

antiphonally divided fiddles are an enormous boon. He is especially appreciative of the nature music in the first two movements: try the Trio section with its gently insistent drone and rustling of reeds (a passage which Elgar once memorably encouraged an orchestra to play 'like something we hear down by the river') – though not everyone will approve of the way he nudges on the brakes a little later on from fig 77 (4'29"). Perhaps, too, the slow movement misses out on the last ounce of rapt intimacy and lump-in-throat emotion – the towering *Molto espressivo e sostenuto* from fig 104 (8'27") right through to the end comes across as just a little calculated and doesn't move me to tears in the way that, say, both the Solti or Boult's astounding live 1976 Proms performance manage to every time. The finale, on the other hand, comes off swimmingly, its grandly opulent perforation and tearaway coda providing exactly the right rush of adrenalin.

The fill-up comprises a lustily vigorous account of *Cockaigne* but the music never really smiles as it should – I do miss the beaming affection and twinkling fun of those charismatic mono recordings from van Beinum or Barbirolli (in the stereo stakes Handley and Elder also spring to mind). Still, Oramo's reading of the main work has enough in the tank to merit investigation by any Elgarian seeking a fresh view. **Andrew Achenbach**

Sym No 1 – selected comparisons:

LPO, Solti (8/72⁸) (DECC)

443 856-2DF2 or 478 5155DB

BBC SO, Boult, r1976 (8/12) (ICA) ICAC5063

Cockaigne – selected comparisons:

LPO, van Beinum (2/50⁸, 12/50⁸) (ELOQ)

ELQ480 4249; (9/06) (BEUL) 2PD15

Hallé Orch, Barbirolli (8/51⁸, 6/97⁸) (EMI)

095444-2 or 623075-2

JF Fasch

Quartets – FWV N:B2; FWV N:g2; FWV N:F2; FWV N:d2. Recorder Quartet, FWV N:B1. Horn Quartet, FWV N:F3. Recorder Concerto, FWV L:F6; Bassoon Concerto, FWV L:C2

Pamela Thorby *rec* **Peter Whelan** *bn*
Ensemble Marsyas

Linn (C) CKD467 (72' • DDD)



This recording should send Baroque music lovers clamouring for more. Although a

violinist, Johann Friedrich Fasch wrote ingeniously for wind instruments. Ensemble Marsyas, whose debut recording was of Zelenka trio sonatas (A/12), have got

Fasch's measure and devised a programme, recorded in August 2013 at Wigmore Hall, that artfully exploits the textural and expressive implications of his music.

Why mix recorder and bassoon concertos with quartets? The shifts between the two aren't as stark as one might imagine because of Ensemble Marsyas's relatively large contingent of continuo players, who subtly vary and enrich the quartet textures. The horn and recorder quartets are particularly orchestral, akin to the Bach *Brandenburgs*. If the recording quality – clear and warm – is excellent, the musicianship and rapport between winds, strings and continuo is extraordinary. The soloists Peter Whelan and Pamela Thorby deliver nimble and stylish performances in the concertos. Monica Huggett – usually the leader or soloist – makes cameo appearances in the concerto accompaniments and the horn and recorder quartets that are models of collaboration.

The real star of the show, however, is the bassoon. Fasch infused his bassoon parts with versatility – sometimes making it the first to state a theme, shifting it from melody to obbligato and even continuo roles within and between movements. The G minor Quartet illustrates this perfectly. Fasch's love of sustained pedal tones (exquisitely shaped by Whelan and the oboists Josep Domenech Lafont and Molly Marsh), arresting *staccato* repeated-note accompaniments (trs 14, 17 and 25), batteries (repeated intervals, best exemplified by tr 28), echoes (particularly in the horn quartet) and modal shifts from minor to major (trs 2 and 14) further characterise his music. Enormously enjoyable. **Julie Anne Sadie**

Fibich

'Orchestral Works, Vol 3 – Symphonic Poems' Othello, Op 6. Záboj, Slavoj and Luděk, Op 37. Toman and the Wood Nymph, Op 49. The Tempest, Op 46. Spring, Op 13

Czech National Symphony Orchestra / Marek Štílec

Naxos (B) 8 573197 (72' • DDD)



Zdeněk Fibich's tone-poems are roughly contemporaneous with Smetana's and precede

Dvořák's Erben-inspired late masterpieces by a number of years. *Othello*, the first of the works included in this particular selection, opens to fanfares that recall those used in Smetana's opera *Libuše*. Thereafter, Liszt seems a probable influence and at 3'42" a melody (Desdemona?) wafts in that

references the extreme beauty of the literally hundreds of short piano pieces that Fibich wrote as musical love poems for his former student Anežka Schulzová.

Záboj, Slavoj and Luděk, which impressed Smetana (the frequent use of a bass pedal seems to anticipate *Má vlast*'s 'Tábor'), starts dramatically on the strings, whereas the best-known piece here, *Toman and the Wood Nymph*, opens bizarrely with what sounds like a variant on Amy Woodforde-Finden's 'Pale hands I loved' (though of course, with 'Pale Hands' being composed much later, it can't possibly be). It's in this particular piece that you sense the still distant worlds of Dvořák's late tone-poems. For evidence try the eerie writing for bassoons and low strings at 5'51". *The Tempest*, on the other hand (not to be confused with Fibich's opera of the same name), employs a musical language that at times sounds as if it could have emanated from within these shores, while the 'symphonic picture' *Spring* calls upon verdant filigree even within the first couple of minutes (ie at 1'36").

Conductor Marek Štílec has been fastidious about sticking to authentic sources, correcting errors, restoring passages that were previously cut and so on. His performances might best be described as worthy, nothing in particular to moan about, just an overall lack of drive and excitement. One ideally needs a Kubelík or a Šejna for this sort of material (Jakub Hruška would be an excellent choice); and if Štílec doesn't quite cut the mustard, he and his Czech National Symphony Orchestra at least provide us with performances that are adequate to the task of appreciating some little-known and attractive Romantic music. Excellent notes by Richard Whitehouse. **Rob Cowan**

Foskett

Five Night Pieces^a. Hornet II^b.

From Trumpet^c. On From Four^d.

Dinosaur^e. Cinq Chansons à Hurler-Vent^f

'Raphaële Kennedy' *sop* ^gEric Lamb *fl* ^hMark van de

Wiel *cl* ^aJean-François Becquaert *sop sax* ^aRichard

Uttley *pf* ^cHallé Orchestra / Nicholas Collon;

^bLondon Sinfonietta / Geoffrey Paterson;

^dPsappha / Nicholas Kok

NMC (C) NMCD195 (68' • DDD • T)



As Christopher Austin points out, an assessment of Ben Foskett's composing

this past decade needs to take into account his ballet output, as well as orchestrations for film and television. Even so, this

GRAMOPHONE *Collector*

STREAMING FROM SWEDEN

Peter Quantrill surveys live concert uploads from the Gothenburg Symphony Orchestra's venture into online performance provision



Ringside seat: Sweden's national orchestra offers streamed concerts from its home at Götasplatsen

The Gothenburg Symphony Orchestra has developed its channel strategy to include GSO Play (at gso.se), which streams its concerts direct to your device (as well as the site, there's an app that works just as smoothly) in complement to paying them a visit at their smoothly contoured, blond-wood home at Götaplatsen, or acquiring a download. You may even (what a thought!) choose to buy a CD. Channel conflict is in theory prevented by different half-lives for each mode of content delivery: you might remember the concert for a week and play the CD five times in a decade. The streaming comes somewhere in the middle – concerts are available to view for one month – and satisfies that increasing appetite for experiences which can be relived often enough within a period to lodge within the memory, without incurring the expensive rights which would be due under a model such as the Digital Concert Hall.

The long-term viability of the model, however, is very much open to question. The concerts of the Lahti SO have been available at classiclive.com for some years, on and off – just now is a loving account of Bruckner's Second Symphony led by the experienced hand of Okko Kamu – for a two-month window. Like GSO Play it's free, but the medium-term plan, according to Lauri Jamssen at Classic Live, is to follow the paid-

'Streaming satisfies that increasing appetite for experiences which can be relived often enough to lodge within the memory'

subscription model; orchestras can hardly compete with the deep pockets of the BBC or its Finnish equivalent, YLE, who sponsor not just their radio orchestras but also listen/watch again services.

As well as bypassing record companies, such streaming effectively dispenses with us critics. Why, reason the content providers, ask an expert to pronounce on the lasting joys of a month-long product when one smart tweet or twenty will do much of your marketing for you? The GSO's diary in itself is an invitation to spend time on the site. You may have missed its former Music Director Gustavo Dudamel in a thrilling reprise of the Sibelius Second released by DG, and its present leader Kent Nagano in probing, personal readings of Brahms and Wagner, but the 2014-15 opener sees him return for the *Missa solennis* and the site will keep available the following two-and-a-half concerts until October 31.

Herbert Blomstedt celebrated his 87th birthday with the orchestra in July with an *Eroica* whose strong, unfussy outlines are familiar from his two commercial

recordings but refreshed in partnership with musicians who clearly work for him with affection and esteem. He doesn't conduct the first movement in one-to-a-bar so much as four-to-a-phrase, offering nothing so vulgar as a down-beat or even a bar-line: the pulse is all the stronger for it. The Funeral March is slower and more personal than in Leipzig or San Francisco, graced with a string body of notable sweetness (the orchestra is a cut above the Lahti SO in this and other respects).

More attractive still is their winning way with Stenhammar's *Serenade*, rooted in a native culture that may remind English listeners of late Boult doing Elgar, both for Blomstedt's understated, definite approach and for compositional correspondences (with *Falstaff* in particular) such as both composers' use of trombones, unpredictable metres and big tunes that retreat as if embarrassed of themselves, including one in the *Serenade*'s finale that bears an unmistakable resemblance to *Calling All Workers*. The camerawork is more adventurous than for the other films in the selection made available for review, perhaps involving more live operators and fewer robot cameras, even if our view is impeded by tall black microphones.

Alina Pogostkina brings purity and restraint to Berg's Violin Concerto, the Bach reference not laboured with sentiment and the 'Wienerisch' markings of the score left to look after themselves. David Afkham's self-effacing accompaniment misses the sweet spot of chords such as the accompanied recitative that opens the second part, and he leads an uneventful Brahms Second Symphony in marked contrast to the fascinatingly extrovert Dvořák Eighth from Thomas Søndergård. This may not smell of Czech spirit but it's swift – sometimes too much so for the violins in the first movement – and dynamically shaped, with crisp bass entries, dovetailed phrase-ends and mobile second themes in the manner of a Czech Schubert rather than Brahms. Typical of his experimental approach (not unlike Andris Nelsons in this composer) is the varying vibrato colour between the various sections of the *Andante* – again, some of the string band is more able and willing to follow him than others. Søndergård rejoices in those aspects of the symphony that troubled Brahms: 'Too much that's fragmentary, incidental, loiters about in the piece...especially in the first movement, the result is not proper.' Hurrah for improper Dvořák. **G**

'portrait' disc makes for a viable overview of a period during which his music has evolved in distinctive though unexpected ways. Certainly *Five Night Pieces* (2001) feels indebted to post-war modernism in harmonic density and fragmented yet keenly controlled momentum. With *Hornet II* (2004), however, the emphasis is already shifting towards a more concrete and dramatic presentation of ideas – the two movements pursuing a subtly contrasted approach to the relationship of clarinet and ensemble as amounts to a satisfying whole despite (or because of?) its inherent duality. The likely culmination of this phase, the Proms commission *From Trumpet* (2009), unfolds as a free passacaglia whose textures become more stratified and tangibly melodic as the piece opens out expressively before its almost impatient ending.

On From Four (2011) marked the 400th anniversary of Hatfield House and derives its inspiration through a distinctly modern take on the 'broken consort', juxtaposing its elegiac and energetic passages so as to bring about a more impulsive continuation. Gesture and line are the salient aspects of *Dinosaur* (2012), a solo flute piece whose ancestry in Debussy and Varèse does not impede an individual persona from emerging over three sections of mounting animation and technical panache. Finally, *Cinq Chansons à Hurlé-Vent* (2012) sets poems by Laure Salama in which the principal characters of *Wuthering Heights* – Emily Brontë as well as Cathy and Heathcliff – meet in a song-cycle whose intertwining soprano and soprano saxophone make a virtue of their registral similarity, resulting in music as poised as it is plangent. The excellence of the performances enhances a disc that leaves one fascinated as to where Foskett is headed next. **Richard Whitehouse**

Grieg • Tchaikovsky

Grieg Piano Concerto, Op 16

Tchaikovsky Piano Concerto No 1, Op 23

Stewart Goodyear *pf* **Czech National**

Symphony Orchestra / Stanislav Bogunia

Steinway & Sons © STNS30035 (62' • DDD)



What immediately strikes you about this recording is not the execution of the

familiar opening pages of the Tchaikovsky but the unfamiliar sound picture. Instead of the usual spacious acoustic of an empty concert hall, we have the smaller, clear focus of Prague's CNCO Studio 1 and, as if

to complement it, a Steinway Model C, beautifully voiced (and recorded) but a full 18 inches smaller than the conventional Model D. Without reducing the drama of the music, it allows the detail of this symphonic score to be heard with almost chamber-like lucidity, aided by the finely judged balance between the Czech players and the talented Stewart Goodyear.

Everything from this young Canadian is skilfully enunciated with unobtrusive, conversational phrasing (he and Bogunia appear to be on good terms) and sparingly pedalled, no better illustrated than by the *prestissimo* section of the second movement, presented not as a bravura babble but as a coherent, deftly articulated narrative. It may not be a Tchaik First to set the pulse racing (Argerich, Richter, Horowitz, Matsuev) but, to mix sporting metaphors, it's a high-octane performance that punches above its weight.

As does the Grieg, another reading that transcends the bounds of the studio. In fact, I'd put the finale up among the best (Lipatti, Andsnes, de Greef), with Goodyear and Bogunia bringing a delightful, light-footed buoyancy to the dance theme and wringing the most from the concerto's glorious peroration. Here and in the Tchaikovsky, *mirabile dictu*, the piano is not overwhelmed by the orchestra but ends the contest on equal terms. Goodyear clearly has a big future.

Jeremy Nicholas

R Harris

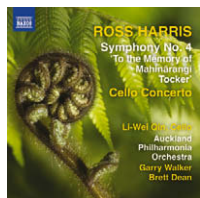
Cello Concerto^a. Symphony No 4, 'To the Memory of Mahinārangi Tocker'^b

^b**Robert Ashworth** *va* ^a**Li-Wei Qin** *vc*

Auckland Philharmonia Orchestra /

^b**Brett Dean**, ^a**Garry Walker**

Naxos © B 573044 (54' • DDD)



New Zealander Ross Harris (*b*1945) studied with Douglas Lilburn and taught at the

Victoria University in Wellington. Since 2004 he has successfully pursued a freelance career, nurturing a particularly strong alliance with the Auckland Philharmonia, which has given the premieres of all five of his symphonies to date. The Fourth dates from 2011 and is dedicated to the memory of Mahinārangi Tocker (1955–2008), the Maori/Jewish composer, poet and songwriter. She and Harris were close friends and each of the symphony's five movements subtly incorporates one of her songs; sorrowful reminiscence and local colour combine to

particularly potent effect in the concluding lament (echoes here of late Mahler and Berg, too). The work as a whole plays for just under half an hour, during the course of which the principal viola is assigned an increasingly important role. Harris evidently possesses a richly stocked imagination and his deeply felt, rewardingly meaty portrait-in-sound is as exuberantly inventive as it is meticulously crafted. It's a description which also holds true for the Cello Concerto that Harris completed that same year for the Chinese virtuoso Li-Wei Qin. This is a 24-minute, single-movement canvas of no little cumulative power, satisfyingly sinewy logic and immaculately laid out for the medium; indeed, it's a work that grows in my estimation every time I return to it.

Both performances are admirable. Garry Walker and Brett Dean secure exemplary results from the Auckland orchestra, and Li-Wei Qin lends hugely eloquent advocacy to the concerto. Most truthful sound and useful presentation, too. An enterprising pairing that can be welcomed with open arms. **Andrew Achenbach**

Haydn

Symphonies – No 92, 'Oxford';

No 93; No 97; No 98; No 99

London Symphony Orchestra / Sir Colin Davis

LSO Live © ② LSO0702 (133' • DDD/DSD)

Recorded live at the Barbican, London, 2010–11



A touching tribute to Colin Davis from the orchestra with which he was latterly most

closely associated. Sir Colin was among the most assiduous champions of composers such as Berlioz and Tippett, flying in the face of prevailing fashion and ultimately changing minds about the worth of their music. But, like so many musicians, one of his private passions was for Haydn – a composer who perhaps needed no such special pleading but whose reputation can only have benefited from the affection bestowed upon him by the likes of Davis.

There is, of course, a set of all 12 'London' Symphonies which Davis made with the Concertgebouw Orchestra between 1975 and 1981. (There is also a 1983 *Oxford* Symphony from the same quarters but that's long out of print.) What these LSO performances share with those earlier discs is their sense of rightness, of a conductor who knows in his bones exactly how this music should 'go', with details lovingly observed but never lingered over to make specious points. Perhaps younger

musicians take, say, the finale of the *Oxford* Symphony at a more madcap speed, relishing its freewheeling audacity; but Davis identifies the *tempo giusto* again and again, slow movements expansive without dragging, minuets paced with respect for their terpsichorean origins and *allegros* always ideally judged.

The chief difference between the Concertgebouw and LSO sets is the sound: in contrast to the spaciousness and warmth of the Amsterdam hall, the Barbican only offers the cramped, two-dimensional acoustic to which we've become so accustomed. There are also one or two moments that might in studio conditions have been retaken. The only real disappointment, however, is Symphony No 98, complete with harpsichord buzzing away almost throughout (rather than saved for the closing *coup de théâtre* as in the RCO recording): this symphony takes too long to settle into its pace and suffers from some botched ensemble.

The rest, though, is wall-to-wall satisfaction, making one marvel anew at Haydn's unquenchable inventiveness in symphony after symphony. Sir Colin's affinity with and love for this music is palpable as he (very audibly) hums and sings along, and the hard-bitten LSO have clearly caught the bug too, playing with style and sensitivity for their erstwhile chief.

David Threasher

'London' Syms – selected comparison:

RCO, C Davis (7/92⁸) (PHIL)

442 611-2PM2 & 442 614-2PM2

Larsson

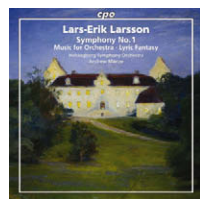
'Orchestral Works, Vol 1'

Symphony No 1, Op 2. Four Vignettes from Shakespeare's 'The Winter's Tale'. Music for Orchestra, Op 40. Pastoral. Lyric Fantasy, Op 54

Helsingborg Symphony Orchestra /

Andrew Manze

CPO ⑥  CPO777 671-2 (76' • DDD/DSD)



At the start of his otherwise commendable booklet essay, Christoph

Schlüren lists all the dominant Swedish composers of Lars-Erik Larsson's time, in order to 'place' him in context, yet omits curiously the one whose influence is most audible in the First Symphony: Kurt Atterberg. Larsson's symphony dates from 1927-28, the apex of Atterberg's fame, and opens almost as a variation of the older man's Second Symphony. The result is an accomplished if apprentice work revealing

many key facets of Larsson's idiom, albeit without an overly distinctive voice.

Larsson was undoubtedly a musical magpie and he flitted between styles throughout his life. Listeners unfamiliar with the *Four Vignettes from 'The Winter's Tale'*, one of Larsson's most popular pieces, written 10 years after the symphony, would be forgiven for mistaking these – and the contemporaneous *Pastorale* (1937), also from a theatre score – as lost incidental music by Sibelius. The writing is undeniably deft, not least in the handling of the orchestra, and full of lyric appeal and charm.

The 'real' Larsson can be glimpsed, perhaps, behind the two later works, *Music for Orchestra* (1949) – with its more angular chromatic lines (showing a familiarity with dodecaphony) – and the quietly beautiful *Lyric Fantasy* (1967). *Music for Orchestra* is the one major, mature utterance here and it, the *Vignettes* and *Lyric Fantasy* deserve wider currency. They draw splendidly idiomatic playing from the Helsingborg Symphony Orchestra under the inspiring direction of departing Chief Conductor Andrew Manze, who has developed into one of the most gifted present-day occupants of the podium. CPO's sound is gorgeous. **Guy Rickards**

Mahler • Stravinsky

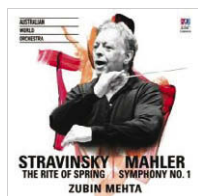
Mahler Symphony No 1

Stravinsky The Rite of Spring

Australian World Orchestra / Zubin Mehta

ABC Classics ⑥ ② 481 0847 (97' • DDD)

Recorded live 2013



The Australian World Orchestra is effectively a gathering of Aussie clans – a grand

reunion of native musicians based both at home and abroad in celebration of their collective national identity. And by bringing in a real heavyweight – Zubin Mehta – for these Melbourne concerts from 2013, the sense of occasion in both performances is inescapable, whether you warm to their demonstrably grandiose manner or not.

The Rite of Spring throws its credentials down from the get-go with a bassoon solo so languorous in its awakening from winter slumbers that it's as if the time-lapse flowering of the Introduction has been slowed down for optimum effect. It's a lumbering beast of a performance, big and gnarly, weighty and deliberate, where even the up-tempo numbers don't seem to conform to any definition of the word 'dance'. The open acoustic does nothing to

SEATTLE SYMPHONY MEDIA



ALEXANDER RASKATOV
Piano Concerto,
"Night Butterflies"

IGOR STRAVINSKY
The Rite of Spring

Seattle Symphony
Ludovic Morlot, conductor
Tomoko Mukaiyama, piano



AVAILABLE ON CD AND
FOR DOWNLOAD IN STEREO,
96K 24-BIT HIGH RESOLUTION
AND 5.1 SURROUND SOUND.

amazon.com

GET IT ON
Google play

Available on
iTunes

HDtracks

eClassical
High-quality classical download store

DISTRIBUTED BY NAXOS OF AMERICA, INC.
RECORDINGS.SEATTLESYMPHONY.ORG

enhance tightness and immediacy, and details like the dragging of string basses in a deeply lugubrious 'Spring Rounds' carry a considerable bulk. Yes, it's rough-hewn and atavistic, and often conveys a beastly excitement, but I miss uplift and impetuosity, and the headlong drive of 'The Dance of the Earth'.

The Mahler is writ similarly large but, drawing upon Mehta's Viennese credentials, it has an authenticity and *echt* turn of phrase that is never less than enticing. Mehta has an inbred feeling for the Ländler-infused score and exhibits an acute nose for atmosphere. The central section of the first movement with cello *glissandos* barely grazed in is quite magical up to and including the dark shadow which falls across the scene in tuba and bass drum – and there's a wonderfully dark transition into the second upheaval of the finale. Climaxes are suitably explosive, great welters of sound, with the coda of the first and last movements marked by rollicking horn trills and sky-rocketing trumpets respectively. Again, like the *Rite*, it's all very weighty and deliberate; but that seems to chime better with Mahler's late Romanticism and the AWO undoubtedly give Mehta's approach their wholehearted commitment.

Mehta elects to include the discarded 'Blumine' movement, connecting it to the fragrant nature-world of the surrounding movements and most especially (to my ear) the Trio of the rumbustious *scherzo*. But its sentimental C major is odd in the scheme of things and it also stands apart in one other respect: the preoccupation of the perfect fourth in the rest of the symphony.

But what is this fast growing trend to have *all* the string basses play the tricky 'Frère Jacques' opening solo of what is normally the third movement? It is so out of keeping with the spooky and grotesque ambience of the movement. Would Mahler have scored it thus – ie a bass not a cello – had a homogenised beauty been his preoccupation? I think not. **Edward Seckerson**

Mahler – selected comparison:

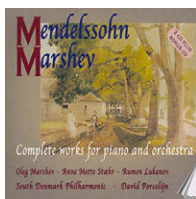
LPO, Jurewsky (6/13) (LPO) LPO0070

Mendelssohn

'Complete Works for Piano and Orchestra'
Piano Concertos – No 1, Op 25; No 2, Op 40; No 3.
Concertos for Piano and String Orchestra.
Concertos for Two Pianos^a – in A flat; in E.
Concerto for Violin and Piano^b. Capriccio
brilliant, Op 22. Rondo brilliant, Op 29.
Serenade and Allegro giocoso, Op 43

Oleg Marshév, ^aAnne Mette Stæhr *pfs*

Rumen Lukanov *vn* **South Denmark
Philharmonic Orchestra** / **David Porcellijn**
Danacord ® ④ DACOCD734/6 (4h 5' • DDD)



such scintillating concerto obscurities as Winding's A minor, Pabst's E flat and Malling's C minor. We have heard far too little from him in recent years so it is good to know that he has lost neither his appetite for works that have fallen by the wayside nor the sparkling *joie de vivre* that is a hallmark of his playing. Marshév himself describes the works here as 'an extreme joy to perform and incredibly good in terms of writing for the piano, full of charm, brightness, elegance, fun and melodic beauties', qualities he conveys in spades throughout the 245 minutes of this set. If anyone else has recorded all 10 of Mendelssohn's works for piano and orchestra then I've missed it.

Ten? The five titles on disc 1 are well known (with the exception, perhaps, of the Serenade and Allegro giocoso), none more so than the much-recorded Piano Concertos Nos 1 and 2. On the other three discs are the four concertos Mendelssohn wrote as a teenager between 1822 and 1824, most impressively the A flat and E major works for two pianos. No less assured is the very first piano concerto he composed with string orchestra (A minor, 1822) and the exuberant Concerto for Violin and Piano (D minor, 1823), its first movement alone longer than the whole G minor concerto, its final *Allegro molto* movement reminding one at times of Hummel's Piano Quintet. Least familiar is Piano Concerto No 3 (1844), left unfinished at Mendelssohn's death and only completed in 2006 by Marcello Bufalini from the composer's sketches and drafts.

So altogether a tremendous package (Anne Mette Stæhr is Marshév's like-minded partner in the two-piano works, Rumen Lukanov eagerly engaging in the Double Concerto's quicksilver question-and-answer passages)...except, alas, for disc 1. Marshév plays with effortless brilliance but has been scuppered by a dismayingly wayward recorded balance: the orchestra is distantly recorded, with a booming bass register, and the piano sounds disconnected from the ensemble. This is a real shame because on the (later?) sessions for the five works on discs 2–4, the recording is everything we have come to expect from this label.

Jeremy Nicholas

Oleg Marshév is to Danacord what Michael Ponti was to Vox, having given us

Mozart

Five Violin Concertos.

Adagio, K261. Rondos – K269; K373

Lena Neudauer *vn* **Deutsche Radio Philharmonie
Saarbrücken Kaiserslautern** / **Bruno Weil**
Hänssler Classic ® ② CD93 316 (131' • DDD)



An unequal collaboration, Bruno Weil only a presence, Lena Neudauer

potentially a soloist of imagination and resource held back by a lack of empowering leadership. At no point in any of these works can the chosen tempi be faulted. Speeds fit the instructions. But effervescence, tonal variety and inflection are often in short supply, as can be heard from the beginning, the first movement of K207. Weil's exposition is an example of staid detachment and unvarying contrast that Neudauer follows, though she alone recognises the change of mood needed for the F minor second subject.

Weil lacks inner vitality. He is metronomically exact, an underlying inertia in his pacing invariably keeping the musicians on a rigid rein. Lightness and resilience so often give way to an opaque texture of equally weighted notes and constrained phrases, characteristics that are most apparent in the slow movements, and clearly exposed in the *Adagio* of K219. Weil makes heavy weather of the 20-bar orchestral preface and doesn't loosen up for Neudauer, who finds herself embroiled in a tedious performance. And tedium sets in easily elsewhere, too, though Weil is less leaden-footed in the first movement of K216 and in the finales of K211 and K219. In comparison, Neudauer shines in her own cadenzas, models of good taste.

The model of superlative conducting is Claudio Abbado impelling Giuliano Carmignola to great heights. If you also fancy a 'golden oldie' there is none better than Arthur Grumiaux and Colin Davis.

Nalen Anthoni

Vn Concs – selected comparisons:

Grumiaux, LSO, C Davis (9/93) (PHIL) 438 323-2PM2

Carmignola, Orch Mozart, Abbado

(9/08) (ARCH) 477 7371AH2

Nordheim

Bjøllé é Fjellé^a. Nordklang^b. OHM95. The Hunting of the Snark. The Return of the Snark

Gaute Vikdal *tbn/lur*^b **Odd Børge Sagland** *perc*

^aLaura Marie Rueslåtten *carillon*

^aPeer Gynt Chamber Orchestra / Eldar Nilsen

Euridice ® EUCD83 (55' • DDD)



If recording activity is anything to go by, the music of Arne Nordheim (1931-

2010) is not suffering the neglect of most composers' outputs after their death. After recordings of his accordion pieces (A/11, 9/13) and a new version of his cello concerto *Tenebrae* (12/12), this latest issue focuses on his works for trombone and lur, the ancient Norse brass instrument (on modern copies). A remarkable collection they form, too, so typical of the man, brimful of the inventiveness and humour of one of the late 20th century's mightiest musical intellects.

The best known of these is also the earliest, *The Hunting of the Snark* (1976), a compelling fantasy in which the soloist searches though a snarling, expectant, volatile and not unhumorous musical landscape. It is played with audible relish (and no mean virtuosity) by Gaute Vikdal, bass trombonist of the Stavanger Symphony Orchestra, who went on to advise the composer on the larger, more variegated sequel for trombone and tape, *The Return of the Snark* (1988-90).

Vikdal is also adept on the lur, for which Nordheim wrote the mesmeric *OHM* (1971, given here in its 1995 reworking), in which he plays two instruments, in C and E, accompanied by tape, plus *Bjellé é Fjellé* ('Bell in the Mountain', 2005) for three lurs, all played by Vikdal, accompanied by carillon, orchestra and electronics. Missing from Nordheim's official work list on his website, it – like *Nordklang* for bass trombone, percussion and tape (2007) – is a collaboration with other hands. Both have much to beguile and Vikdal's playing is full of verve. Euridice's sound is excellent.

Guy Rickards

Rimsky-Korsakov

Sheherazade, Op 35

Toronto Symphony Orchestra / Peter Oundjian

Chandos (M) CHSA5145 (45' • DDD)

Recorded live at Roy Thomson Hall, Toronto, June 2013



Since refurbishing the Toronto Symphony Orchestra in 2011, Peter Oundjian has introduced nine new principals, so

Sheherazade is as good a calling card as any. Certainly they play well together as an orchestral team, and the soloists come forwards with well-placed contributions in Rimsky-Korsakov's colourful score. They are led by a beguiling solo violin for *Sheherazade*'s seductive story introductions. What is so far missing is the capacity for the conductor to entrust more to the players, to allow a freer hand in the solos that step forwards out of the orchestral clamour, and at the same time a greater urgency in the attack. One remembers the freedom which Beecham always entrusted, together with the whiplash onslaught he could draw from the full orchestra.

Nevertheless, this as a good performance, scrupulously recorded (with the exception of one patch in the third movement, when the violin is too dominating). The opening movement, describing the sea and Sinbad's ship, is a little leisurely for the fabulously adventurous sailor (if one allows Rimsky-Korsakov's somewhat ambiguous account in his autobiography of how much he meant his original descriptions to operate). But there is an excellent start to the second movement, when the bassoon is directed to play capriciously and as if telling a tale, and at the same time confidently and expressively. The Toronto soloist (named

LABEL
OF THE YEAR
2013
(CLASSICA)

la dolce volta

The vital component between composition and artist



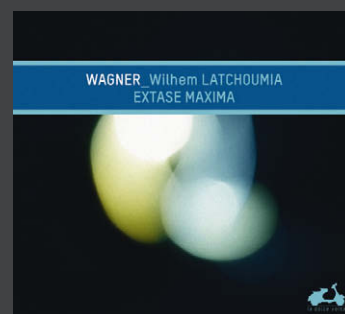
CHOPIN
PHILIPPE BIANCONI
4 Ballades / Prelude op.45
Scherzo no.4 op.54 / Barcarolle op.60

LDV14



SCHUBERT
PHILIPPE CASSARD & CÉDRIC PESCIA
Sonata D959, Piano duets

LDV15



WAGNER
WILHEM LATCHOUMIA
EXTASE MAXIMA

LDV15

FOR LA DOLCE VOLTA, MUSIC IS A QUESTION OF ELEGANCE
AND BEAUTY WITHOUT CONCESSIONS.

harmonia mundi
distribution

www.ladolcevolta.com

scan, listen
and watch



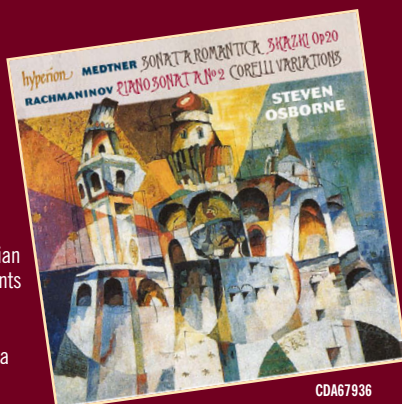
hyperion NEW RELEASES

**NIKOLAI MEDTNER
SERGEI RACHMANINOV**

Piano Sonatas

Steven Osborne has become increasingly admired for his performances and recordings of Russian Romantic piano music. Here he presents an impressive selection from two masters who lived and worked contemporaneously. Medtner's 'Sonata Romantica' is in its title and scope a manifesto for his art; Rachmaninov's Sonata in B flat minor needs no introduction.

STEVEN OSBORNE piano



CDAG7936

WILLIAM BYRD

The Three Masses

A new recording of the most perfect of Tudor masterpieces, Byrd's three Mass-settings, from the cradle of their nineteenth-century rehabilitation. Westminster Cathedral Choir is enjoying a vintage period, and here we hear its trademark sound in all its glory.

**WESTMINSTER CATHEDRAL CHOIR
MARTIN BAKER conductor**



CDAG8038

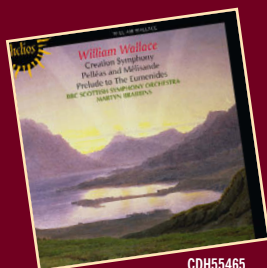


WILLIAM WALLACE

Creation Symphony

Prior to the making of this recording in 1997 it seems that no one had performed Wallace's Creation Symphony for nearly a hundred years and yet, in the history of the symphony in Britain, it is unprecedented in its scope and daring.

'Another Hyperion winner' (*Gramophone*)
**BBC SCOTTISH SYMPHONY ORCHESTRA
MARTYN BRABBINS conductor**



CDH55465



GEORGY CATOIRE

Piano Music

'Superlative. Immaculately and sensitively performed. Sound and presentation are superb. It would be hard to imagine one of music's most neglected byways illuminated with more pianistic ease and affection' (*Gramophone*)

MARC-ANDRÉ HAMELIN piano



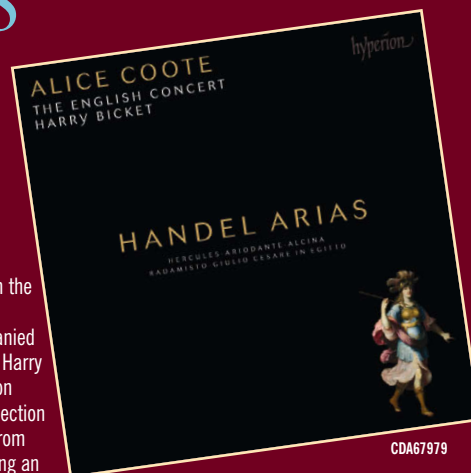
CDH55425

HANDEL

Opera Arias

Hyperion is delighted to present a tour de force from the supreme mezzo-soprano of today, Alice Coote, accompanied by The English Concert and Harry Bicket, making their Hyperion debut. Coote performs a selection of Handel's greatest arias from opera and oratorio, employing an extraordinary range of vocal and dramatic colour, tone and emotion to produce triumphant and moving interpretations of these masterpieces.

**ALICE COOTE mezzo-soprano
THE ENGLISH CONCERT, HARRY BICKET conductor**



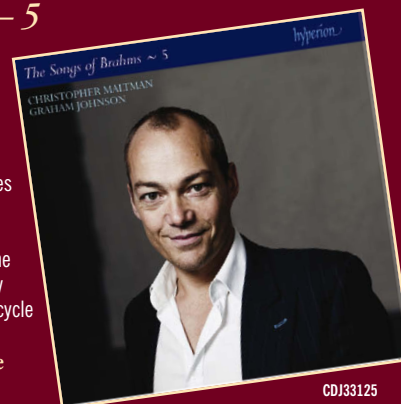
CDAG7979

JOHANNES BRAHMS

The Complete Songs – 5

A new recording from renowned recitalist and winner of the Lieder Prize at the 1997 Cardiff Singer of the World Competition, Christopher Maltman. Graham Johnson is both accompanist and curator of this series that presents the entire piano-accompanied songs and vocal works of Johannes Brahms. This fifth volume presents the songs of Op 33, the only time that Brahms composed a song cycle as such.

**CHRISTOPHER MALTMAN baritone
GRAHAM JOHNSON piano**



CDJ33125

THE ROMANTIC CELLO CONCERTO – 5

Saint-Saëns

Natalie Clein adds a remarkable collection of Saint-Saëns' music for cello and orchestra to her impressive discography. Clein first came to prominence when she won the BBC Young Musician of the Year award in 1994; it is appropriate that she performs the music of an extraordinary child prodigy.

**NATALIE CLEIN cello
BBC SCOTTISH SYMPHONY ORCHESTRA
ANDREW MANZE conductor**



CDAG8002



Free Hyperion Monthly Samplers

Monthly 'taster' albums are available **exclusively** for download from our website, and are **completely free**.

Full-price CDs £10.50 on our website

We'll charge P&P at cost. Discounts of up to 25% are automatically applied on larger orders.

OTHER LABELS AVAILABLE FOR
DOWNLOAD ON OUR WEBSITE

**LSO
Gimell**

**hyperion
april**

LINN

CDs, MP3 and lossless downloads of all our recordings are
available from ***www.hyperion-records.co.uk***

HYPERION RECORDS LTD, PO BOX 25, LONDON SE9 1AX · info@hyperion-records.co.uk · TEL +44 (0)20 8318 1234

in the orchestra list as Michael Sweeney) does this quirkily and with a free hand. The lyrical third movement is elegantly handled, with gracefully skirling instrumental interventions. With the fourth movement, there is more aggressive orchestral attack, and the piece comes off well. This is perhaps the most successful of the four movements in a well-turned performance.

John Warrack

Saint-Saëns

'The Romantic Cello Concerto, Vol 5'

Cello Concertos – No 1, Op 33; No 2, Op 119. *La muse et le poète*, Op 132^a. *Allegro appassionato*, Op 43. *Le carnaval des animaux* – *Le cygne*
Natalie Clein *vc* ⁸**Antje Weithaas** *vn* **BBC Scottish Symphony Orchestra / Andrew Manze**
 Hyperion © CDA68002 (60' • DDD)



And still the Saint-Saëns discs keep coming. This new one, embracing the two

cello concertos together with *La muse et le poète* for violin and cello, the tiny *Allegro appassionato* for cello and orchestra and a delightful envoi in the shape of 'Le cygne' from *Le carnaval des animaux*, is at a slight disadvantage in that it comes in the wake of an outstanding set of all the Saint-Saëns music for violin, cello and orchestra performed by gifted alumni of the Queen Elisabeth Music Chapel in Belgium and released earlier this year by ZZT. Only last autumn, too, the Capuçon brothers, Renaud and Gautier, put their distinguished stamp on both the First Cello Concerto and *La muse et le poète*.

Nevertheless, this Hyperion programme has much going for it, not least in that it features the mature, sensitive artistry of Natalie Clein. Her spirit in this music is matched by that of the BBC Scottish Symphony Orchestra under Andrew Manze, with passion, reflectiveness, architectural sweep and refinement in phrasing and dynamic colouring all finding common ground. The Second Cello Concerto of 1902 is eloquently voiced and given with such panache that you wonder why it is so much less frequently performed than the popular First. In *La muse et le poète* Clein is in intimate conversation with violinist Antje Weithaas, and the shorter pieces testify both to her lissom technique and to her lyrical allure. Warmly recommended, particularly if you only want these works rather than ZZT's complete survey.

Geoffrey Norris

Vc Concs, Muse et le poète, Allegro appassionato –
 selected comparison:

Various Sols, Liège RPO, Arming (4/14) (ZZT) ZZT335

Vc Conc No 1, Muse et le poète – selected comparison:

R & G Capuçon, Rad France PO, Bringuier (1/14) (ERAT) 934134-2

Tchaikovsky

Piano Concertos – No 1, Op 23; No 2, Op 44

Simon Trpčeski *pf* **Royal Liverpool**

Philharmonic Orchestra / Vasily Petrenko

Onyx ® ONYX4135 (71' • DDD)



Tchaikovsky's much-maligned Second Concerto is still a relative rarity so

any new recording is an event, especially with a line-up as classy as this one. Simon Trpčeski declares in the note that he'd long wanted to play the piece and to bring out its 'sunny side'. This he certainly does with a brisk opening movement (so much more convincing than Cherkassky's strangely dogged affair) – very much along the lines of Graffman, Marshev and Donohoe in terms of spirit. The decision to use Siloti's monstrous cut in the slow movement is a pity, though he's in good company – with only Donohoe and Marshev opting for the full-fat original. However, I do find Trpčeski's desynchronised hands in the piano's soliloquies a touch mannered and, though his Liverpool string soloists are lustrous-sounding, Donohoe has the almost ludicrously luxury casting of Nigel Kennedy and Steven Isserlis. Graffman's Philadelphia players are also intensely characterful and wonderfully forwardly recorded. The finale sparkles in Petrenko's hands, with some perky wind-playing, but Trpčeski tends to be a bit heavy-handed with the accentuation (Gilels, superb in the slow movement, is a touch steady here compared to Trpčeski and Donohoe).

The First Concerto is of course a very different animal. If ever there's a place for ego in music, it's here: I want to be mesmerised by the charisma of the person seated at the piano. The list of greats in this work is so legion that those below are just a random selection. Trpčeski and Petrenko's conception is airier, less fulsome than many. But while that paid dividends in the Second Concerto, it makes the opening movement of the First seem a little underpowered. Trpčeski does not transfix in the way that Argerich, Volodos, Sokolov, Graffman or Bronfman do. And the problem with the slow movement is that it's just too slow. This doesn't just make life difficult for the soloist – the flute has a hard

time of it too (just compare Abbado's shaping of phrases for Argerich). The finale comes off best, though it's Petrenko who is the more playful, the pianist's accentuation at times tending towards harshness.

Harriet Smith

Pf Conc No 1 – selected comparisons:

Argerich, BPO, Abbado (9/96) (DG)

449 816-2GH or 477 8124GB7

Volodos, BPO, Ozarwa (3/04⁸) (SONY) 88697 64011-2

Bronfman, Bavarian RSO, Jansons

(1/08) (SONY) 82876 77718-2

Graffman, Cleveland Orch, Szell

(1/14) (SONY) 88725 46239-2

Sokolov, USSR St Academic SO, N Järvi

(MELO) MELCD100 2078

Pf Conc No 2 – selected comparisons:

Cherkassky, BPO, Kraus

(10/56⁸, 2/79) (DG) 457 751-2GOR

Donohoe, Bournemouth SO, Barshai

(4/89⁸) (EMI) 585540-2

Marshev, Aalborg SO, OA Hughes

(4/07) (DANA) DACOCD586/7

Graffman, Cleveland Orch, Szell

(1/14) (SONY) 88725 46239-2

Gilels, New Philb Orch, Maazel (OLYM) MKM189

Vivaldi

Flute Concerto, RV429. Oboe Concerto, RV450.

Bassoon Concerto, RV504. Cello Concerto, RV106. Concertos – RV99; RV106; RV107

Barocksolisten München

Hänssler Classic © CD98 034 (63' • DDD)



In the course of a long and extraordinarily prolific career, Antonio Vivaldi

wrote a considerable number of virtuoso concertos. Many of these were expressly composed for the musicians of the Ospedale della Pietà, the legendary Venetian orphanage which specialised in training girls and young women to become professional performers. Vivaldi's relationship with the Ospedale lasted for almost 40 years; and while a number of the concertos on this recording were probably written for the highly talented female instrumentalists of the Pietà, others were conceivably tailored for the abilities of some of the most admired soloists of the day such as Albinoni and Sammartini, both virtuoso oboists, and Ignazio Silber, who was both a flautist and an oboist and taught at the Ospedale.

The selection here falls into two groups: concertos for solo instruments and strings (one each for oboe, flute, bassoon and cello), and three in the form of *concerti da camera*, in which groups of instruments are accompanied by a basso continuo. ►



London Symphony Orchestra
LSO Live

Brahms

Symphonies Nos 3 & 4

Valery Gergiev

London Symphony Orchestra

Valery Gergiev and the
London Symphony Orchestra
bring to a close their celebrated
Brahms' cycle.

'Gergiev produces a gripping, architecturally
secure account of the First Symphony. Gergiev's
account of the Second is refined and sensitive.'

**** **Performance** ***** **Recording**
BBC Music Magazine on LSO0733

SACD LSO0737



Available now on SACD and download

To view the complete LSO Live catalogue or order online visit Iso.co.uk
Distributed in the UK by *harmonia mundi UK*

LSO Live the energy and emotion you only experience live



CHAMPS HILL
RECORDS

Follow
Champs Hill Records



NEW RELEASES



CHRC0057

CHERYL FRANCES-HOAD
YOU PROMISED ME EVERYTHING

RPS Award-winning young British
composer Cheryl Francis-Hoad releases
second disc of vocal and choral works.

"Frances-Hoad is a remarkable talent."
The Times

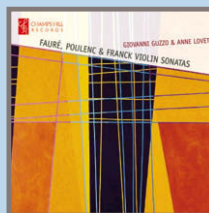


CHRC0078

THOMAS GOULD
BACH TO PARKER

Violinist Thomas Gould demonstrates his
exceptional talent and versatility
performing Bach alongside works by
rising young composers.

*"This is playing that Grappelli himself
would surely have been proud to call his
own."* The Strad



CHRC0081

GIOVANNI GUZZO & ANNE LOVETTE
FRANCK & POULENC VIOLIN SONATAS

Charismatic violinist Giovanni Guzzo
makes his Champs Hill Records debut
alongside Anne Lovette with an album of
three well-loved French sonatas.

*"Guzzo's technique was immaculate... and
left me wanting to hear much more from
him".* Classical Source



CHRC0087

LENDVAI STRING TRIO
RONTGEN: STRING TRIOS NO. 5-8
(VOL 2)

The Lendvai Trio present the second in a
series of CDs of the complete String Trios
by Dutch composer Julius Röntgen
(1855-1932).

*"The Lendvai Trio's enthusiasm for these
works compels attention."* Gramophone



CHRC0088

GOULD PIANO TRIO
MENDELSSOHN: THE PIANO TRIOS /
WORKS FOR CELLO & PIANO

The acclaimed Gould Piano Trio's album
includes a priceless cello miniature and
the charming *Albumblatt* for piano in E
minor Op.117.

*"The Gould Trio rises to the challenge
magnificently..."* Gramophone

Champs Hill Records

available on CD or for download from all good record shops &
online, or direct from:

www.champshillrecords.co.uk

GRAMOPHONE *Collector*

SEATTLE SYMPHONY ORCHESTRA

Geoffrey Norris welcomes three of the first releases on the Washington State-based orchestra's own label



French flavours: the Seattle Symphony's new era under Ludovic Morlot spawns its own record label

A guilty passion for **Saint-Saëns's** *Organ* Symphony meant that there was really no choice of which work to listen to first from these Seattle Symphony discs. All three CDs are conducted by the French-born, London-trained Ludovic Morlot, now in his third season as Seattle's Music Director in succession to Gerard Schwarz, who, after 26 years in charge, is now Conductor Laureate. The S Mark Taper Foundation Auditorium in Seattle's Benaroya Hall is fortunate enough to possess a 4490-pipe, 83-stop organ built by CB Fisk of Massachusetts: no need to import an electronic substitute here or to team up technologically with a cathedral. The result is nothing short of magnificent.

True, I still have my favourites, namely Mariss Jansons and the Oslo Philharmonic wired up to Wayne Marshall on the Cavaillé-Coll organ in Rouen (EMI), and Daniel Barenboim with the Chicago Symphony and, at the Danion-Gonzales organ in Chartres Cathedral, Gaston Litaize (DG). But there are exceptional qualities in this new recording, made at concerts last year, which put it on a par with those other two. First of all, the acoustics are superbly well balanced. The organ, played here by one of the orchestra's own keyboard players, Joseph Adam, is securely integrated with the orchestral textures: it can be the hero of

the hour when necessary but its timbres complement those of the orchestra rather than grandiosely obtruding. Equally – and this is always another test in this symphony – you can appreciate the detail of Saint-Saëns's scoring. This ranges here from the limpid, rippling pianos accompanying the main theme at the start of the final *Maestoso* section to the clear articulation of string lines and the firm focus of brass and woodwind, all of which Morlot keeps in ideal equilibrium. He is also master of the symphony's structure, maintaining its impetus, carefully crafting its dynamic contours, knowing exactly where the climaxes are and how to prepare for them. This is a hugely enjoyable performance and it is coupled with no less astute, sharply characterised interpretations of **Ravel's** *Alborada del gracioso*, *Pavane pour une infante défunte* and *Rapsodie espagnole* in which sophistication is matched by exuberance and a luminous palette of evocative colouring.

A comparable sensitivity to idiom is evident on the disc devoted to **Fauré**. The breezy elegance of *Masques et bergamasques* is defined with healthy rhythms, lightness of touch and courtly finesse. The Seattle Symphony can also boast section leaders of beguiling sensibility in beautifully modulated performances of the *Fantaisie* for flute (Demarre McGill), the *Berceuse* for violin (Alexander Velinzon) and the

Elégie for cello (Efe Baltacıgil). The natural pulse that Morlot finds in the Ravel and Saint-Saëns works is equally manifest here in the Fauré of *Masques et bergamasques*, the *Pelléas et Mélisande* suite and the six miniatures of *Dolly*, orchestrated by Henri Rabaud. Subtlety of inflection goes hand in hand here with a general warmth and clarity of tone and an instinctive feel for the contrasting modes of expression that Fauré voiced in these three works. The disc ends with a rarity, the famous *Pavane* performed (by the Seattle Symphony Chorus) with the words by Comte Robert de Montesquiou that Fauré added to what was originally intended to be the purely orchestral piece. At the start, the orchestra alone establishes the atmosphere of serenity, with the chorus coming in as a sort of overlay later on.

Like the Fauré disc, the one devoted to American music offers a judicious, stimulatingly varied spectrum of repertoire. **Charles Ives's** Second Symphony has one foot in the traditional European camp of Brahms (the first movement's allusion to Brahms's Third Symphony is unmistakable) while the other strides out in determinedly American directions with quotes from such popular tunes as 'Pigtown Fling' and 'Columbia, the Gem of the Ocean', at the same time deploying a disruptive side drum predating the one in Nielsen's Fifth Symphony by close on two decades. The Seattle SO's performance is a thrilling testament to the strength of this amalgam: this is an interpretation of terrific integrity, bold but based on sound architectural foundations and with a sure sense of shape, momentum and, as in the Saint-Saëns symphony, an acute ear for the nitty-gritty of the orchestral fabric. Appropriately, bearing in mind that **Elliott Carter** sat at Ives's feet, the programme continues with Carter's virile *Instances* of 2012, and then ends with a fun- and sun-drenched performance of **Gershwin's** *An American in Paris*. **G**

THE RECORDINGS



Ravel. Saint-Saëns Orch Wks
Seattle SO / Morlot
Seattle Symphony Media © SSM1002



Fauré Orch Wks
Seattle SO / Morlot
Seattle Symphony Media © SSM1004



Ives. Carter. Gershwin Orch Wks
Seattle SO / Morlot
Seattle Symphony Media © SSM1003

outhere
MUSIC

Ludwig van Beethoven

The Late String Quartets Op. 130 & Grosse Fuge Op. 133
Brentano String Quartet



BEETHOVEN
BRENTANO STRING QUARTET

AECD 1438

α

ERIC LE SAGE

BEETHOVEN
THE LAST THREE SONATAS
OP. 109 | 110 | 111

BEETHOVEN
ERIC LE SAGE



ALPHA 607

α

CAPTAIN TOBIAS HUME

«Hark! Hark!» Lyra Viollo Humors & Delights



HUME
LES BASSES RÉUNIES
BRUNO COCSET
GUIDO BALESTRACCI

GUIDO BALESTRACCI
LES BASSES RÉUNIES & BRUNO COCSET

ALPHA 197

outhere
MUSIC

nine labels of musical excellence



www.outhere-music.com

www.facebook.com/OuthereMusic

Distribution UK:



Distribution US:



AVIE

Courts of Heaven

Music from the Eton Choirbook, Volume 3

Browne • Fawkyner • Hampton • Turges • Wylkynson

The Choir of Christ Church Cathedral, Oxford

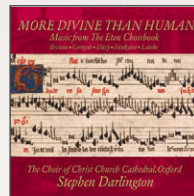
Stephen Darlington, director

For the third instalment in their acclaimed series of music from the Eton Choirbook, Stephen Darlington and The Choir of Christ Church Cathedral, Oxford continue their thrilling encounter with the remarkable world of musical liturgy from the late 15th century.

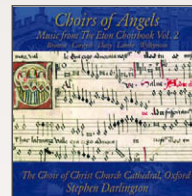


AV 2314

ALSO AVAILABLE



More Divine than Human
AV 2167



Choirs of Angels
AV 2184

Dumka

Balakirev • Dvořák • Liszt • Lysenko • Martinů

Suk • Tchaikovsky

Lada Valešová, piano

Czech pianist Lada Valešová conjures the Slavic musical soul through the lyrical, wistful genre the *dumka*, to which numerous Russian and Eastern European composers turned to evoke their own aural imagery.



AV 2288

ALSO AVAILABLE



Intimate Studies
AV 2142



E-mail: info@avierecords.com

Distributed in the UK by Proper Note, The New Powerhouse, Gateway Business Centre, Kangley Bridge Road, London, SE26 5AN, Tel: 020 8676 5114, Fax: 020 8676 5169

PROPER NOTE

VISIT AVIE ONLINE

www.avierecords.com

Information about the public performances at the Ospedale is scarce and largely relates to occasions when many of the inmates took part (this is particularly true when the choir was involved), and these concertos reveal a more intimate and virtuoso form of music-making. The results display transparency of texture underpinned by crisp and at times quite percussive harpsichord accompaniment, while the solo lines (sometimes engaged in dialogue) take centre stage. The Barocksolisten München turn in a dazzling sequence of performances which show off their respective solo instruments to great effect, with quite breathtakingly athletic playing in some of the faster movements and hauntingly elegiac moments in some of the central slow ones. It is the latter, of course, that provide opportunities for individual initiatives by way of improvisation, opportunities that are capitalised upon without exaggeration. All in all, this is a fine debut.

Iain Fenlon

Weinberg

Symphony No 21, 'Kaddish', Op 152.

Polish Tunes, Op 47 No 2

^aVeronika Bartenyeva *sop*

Siberian Symphony Orchestra / Dmitry Vasilyev
Toccata Classics (C) TOCCO193 (67' • DDD)



If Mieczysław Weinberg (or Moysey Vaynberg, as the Russians knew him)

suffered neglect and humiliation during his lifetime, he could take posthumous satisfaction from the fact that some of his vast musical output is at last securing a place in the repertoire, at least on disc. Chandos has a series of symphonies on the go but Toccata Classics has got in first with this premiere recording of Symphony No 21, coupled with Weinberg's *Polish Tunes*, Op 47 No 2 (misprinted as No 21 on the back cover).

The two works could scarcely be more diverse. The *Polish Tunes* date to that dark period after the 1948 condemnation of Soviet composers for 'clear manifestations of formalistic, anti-democratic tendencies in music, alien to the Soviet people and its artistic tastes'. Weinberg's wise response was to write the bright, folk-inflected *Polish Tunes*, skilfully orchestrated and sunny of disposition. Symphony No 21 is another matter. Composed in 1991, its subtitle is *Kaddish* and it is dedicated 'to the victims of the Warsaw Ghetto' during the Second

World War. It is a striking, viscerally anguished, emotionally powerful piece, as this fine performance by the Siberian Symphony Orchestra under Dmitry Vasilyev underlines. Lament, rage, defiance, horror and numbness are all drawn into the music's expressive spectrum, with achingly poignant references to Chopin's G minor Ballade and a final section deploying a soprano voice (Veronika Bartenyeva) in a wordless Requiem. Weinberg's is a forceful voice in this symphony; its impact is overwhelming.

Geoffrey Norris

'Per Monsieur Pisendel 2'

Albinoni Violin Sonata in B flat

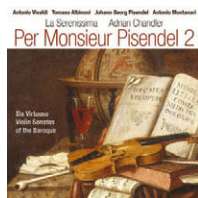
Montanari Violin Sonata in D minor

Pisendel Violin Sonatas - A minor; C minor

Vivaldi Violin Sonatas - RV19; RV29

La Serenissima / Adrian Chandler *vn*

Avie (C) AV2308 (75' • DDD)



Johan Georg Pisendel may not be a household name in our own time but in

the 18th century he was widely regarded as the foremost virtuoso violinist of his day. His abilities a performer led to his being appointed to the Dresden court orchestra, considered as the finest around, at the age of 25. A few years later he set out on what was to be the most formative experience of his whole career – a tour to Italy, where he studied with Vivaldi and made the acquaintance of Albinoni in Venice, and also worked with Antonio Montanari, then the finest violinist in Rome. He returned home with a huge quantity of sonatas by all three of these Italian masters and particularly by Vivaldi, whose music he revered. Other early influences include the Bolognese Giuseppe Torelli and Johann Sebastian Bach, who he met in Weimar. By the time he was 30, Pisendel was arguably the best-connected violinist in Europe.

Although Pisendel himself composed little, what there is shows a fascinating absorption of German, Italian and French styles. Most remarkable of all is the Sonata in A minor, a truly virtuoso piece which is said, not without justification, to have inspired Bach's Sonatas and Partitas for solo violin. It is given here in a quite breathtakingly effective performance by Adrian Chandler, whose effortless and stylish command of the writing brings Pisendel's legendary abilities fully alive. This is undoubtedly the high point of this

recording, notwithstanding the sensitive and beautifully wrought accounts of sonatas by Albinoni, Montanari and, of course, Vivaldi, which, as the title of the disc reveals, were written for him.

Iain Fenlon

'Two x Four'

JS Bach Concerto for Two Violins, BWV1043

Clyne Prince of Clouds Glass Echorus

D Ludwig Seasons Lost

Jennifer Koh, Jaime Laredo *vns*

Curtis 20/21 Ensemble / Vinay Parameswaran

Cedille (C) CDR90000 146 (52' • DDD)



'Two x Four' is the snazzy title for a conceptual programme built around Bach's

Concerto for two violins and the long-standing relationship between veteran violinist Jaime Laredo and one of his most famous students (though now more of a colleague) Jennifer Koh. The concerto is the springboard for newer works for duo violinists. It's very much a Curtis Institute of Music in-the-family occasion, with the Curtis 20/21 Ensemble accompanying faculty member Laredo and esteemed graduate Koh, both playing newly commissioned music from resident composer David Ludwig. The disc as a whole doesn't make a compelling statement but has its charms.

Koh and Laredo duet beautifully in Bach (at the age of 73 his playing sometimes show his years, but not here). Glass's seven-minute *Echorus* is minor only in its breadth: amid his typical manner, the music has a darker undertow that reminds you why this composer has been an important presence for so long. Other new pieces feel like well-accomplished assignments but not music arising from a vital impetus. *Prince of Clouds* finds Anna Clyne in Arvo Pärt mode, with spare, unadorned string sonorities interrupted by outbursts of fast music, though unlike Pärt there's an extremely clever sense of musical unity between those two polarities. Ludwig riffs on Vivaldi's *Four Seasons* in a variety of ways, sometimes with nervously rhythmic violin-writing that plays to Koh's strengths. Other movements have an attractive impressionistic quality, though mainly the piece feels like a study for something bigger that's yet to come.

David Patrick Stearns

Find your
music on
www.qobuz.com

qobuz

Beethoven's Piano Concerto No 5

Leif Ove Andsnes speaks to *Geoffrey Norris* about the culmination of his 'Beethoven Journey'

Received wisdom is that Beethoven's Fourth and Fifth Piano Concertos need a conductor as well as a pianist. If the First, Second and Third Concertos can be directed from the keyboard, there are too many potential pitfalls in the latter two to make the risks worth taking. 'I have to admit that that's been a worry of mine,' says Leif Ove Andsnes when we meet in his Bergen home the morning after he had comprehensively quashed any doubts that the Fifth Concerto could be tackled in this way. His performance with the Mahler Chamber Orchestra at the city's Grieghallen was of a stature and intimacy that pointed positively to the benefits of not having a conductor on the podium. Coming as the

'It has been a real period of discovery from inside the score, learning these pieces from every angle' – Leif Ove Andsnes

culmination of Andsnes's 'Beethoven Journey', during which he has performed and recorded all the Beethoven piano concertos plus the *Choral Fantasy*, it highlighted the artistic rapport that his relationship with the MCO has engendered. 'I could only do this with a chamber orchestra,' Andsnes admits. 'The Fifth Concerto is on the limit, and with a bigger orchestra there would be more of a problem. It was a major decision for me when I decided to do the project without a conductor, but it has been a real period of discovery from inside the score, learning these pieces from every angle.'

Andsnes, while acknowledging that directing the Fifth Concerto from the keyboard throws up hazards – not least because 'there's so much playing' to do – is not one of those performer/conductors who grabs every nanosecond to leap up from the piano stool and lunge at the orchestra when a hand happens to be free. Instinct, preparatory thought and intensive rehearsal are the tools that Andsnes favours, though I did notice on the previous evening that on one or two occasions – admittedly only one or two – Beethoven does considerably leave a hand free in the piano part to bring the orchestra in on a crucial down-beat. One of them occurs in bar 371 of the first movement (in the Henle Urtext edition). In the lead-up to the restatement of the main theme at the start of the recapitulation there is an upwards chromatic scale



Leif Ove Andsnes conducts from the piano during the recording sessions

which can be played by one hand or split between the two halfway through: in any event, one hand is available to give a firm indication to the orchestra to come in on its E flat major chord. But then, Andsnes can point to other instances where that is simply not an option. We look at a particular passage a page earlier. In bars 363-66 and 367-70 the piano has flourishes ending in descending octaves for both hands, with no opportunity for the pianist to give any sort of digital direction for the orchestra's A flat major chord in bar 366 or its dominant seventh on B flat in bar 370. In such cases, says Andsnes, 'I simply rehearse the orchestra and from experience they know what I'm doing. You have the same problem whether you have a conductor or you don't. Obviously they



The historical view

Glenn Gould
Piano Quarterly, 1977-78

'The orchestra [in the Fifth Concerto], obviously, depicts worldly necessity, hard-nosed practicality, the constraints of the collective; the soloist, infinite refinement, imperturbable self-reliance, the triumph of the individual.'

Sviatoslav Richter
In Bruno Monsiegeon: Notebooks and Conversations, 2001

'I have no time for works that are hackneyed. [Take] Beethoven's Fourth and Fifth Concertos. What, not again? Magnificent works, I've nothing against them, but they're not for me.'

Paul Lewis
Interview on Hear, Here (Classic FM)

'The title [of the *Emperor* Concerto]... doesn't tell the whole story. The intimacy and tenderness of the slow movement show us a totally different world, as a much-needed contrast with the intensity of the outer movements.'

are also watching the leader. It depends on strong leadership. It is she who is giving them the beat.'

One other thing I noticed in his performance was that he held the final E flat chord of the first movement for a fraction – but a perceptible fraction – longer than the orchestra. Of course, you mention such things with a degree of trepidation, lest it had been a mistake, but Andsnes refers again to the Henle score which indicates a pedal marking throughout the last five bars. Although the piano has the same rests as the orchestra after the final chord, it looks as though the piano is to release the sustaining pedal only at the end of the bar. 'It's not my intention to make a real point about it,' he says. 'It just rings, and the Prague Rudolfinum [where the recording was made] is very reverberant so perhaps it melts more with the acoustics. Last night it was perhaps more obvious because the acoustics were drier.'

Looking through the piano part, you also occasionally alight on passages where Beethoven complicates matters by writing, say, four semiquavers in the left hand and five in the right (bar 183 of the first movement), ascending semiquavers in the right hand and descending quaver triplets in the left (bars 225–26) or, a few bars before the end of the movement (577–78), a downward-upward curve that mixes quaver triplets with semiquavers. 'There's always a question,' says Andsnes, 'whether or not it matters if they're not exactly in time. I think it does matter, because there is a pulse going through. If it's a group of five semiquavers, I play it as a group of five. It's quite obvious that it has to be precise.' As to the passage at the end of the movement, 'it's no coincidence that you have the longer note values at the beginning and end, going down and coming back up again. Some people might say it's just a question of getting down and up, but I think the rhythm is really important. And the orchestra is already prepared with that rhythm. It's such a strong thing. Basically, Beethoven knew what he was doing.'

You might wonder why the word 'Emperor' has not passed Andsnes's lips so far in our conversation. Exactly where the sobriquet came from is a moot point. Was it the English publisher JB Cramer who gave the concerto the nickname that has stuck to it so tenaciously, at least in the English-speaking world? Was it someone who heard it in Vienna and dubbed it 'an emperor of concertos'? Whatever the origin, Andsnes ignores it. 'I just find the emperor thing so pompous for such a piece,' he says. In taking that stance he has an ally in the American scholar William Kinderman who, in his book *Beethoven* (1995), mentions that 'the important dramatic events often depend on the withdrawal of the music into a mysterious stillness'. Passages where tempo and dynamics relax raise further questions about directing the concerto from the keyboard. Andsnes points to an instance in the first movement (bars 207–10), where 'there is room to expand a little' on the woodwind theme: 'Here,' Andsnes says, 'I am playing the accompaniment, and, when we rehearse, the orchestra has to lead.' In the finale (bars 65–68) the piano has a *poco ritardando* with an interpolated orchestral chord. 'Either with or without a conductor,' says Andsnes, 'you don't really know when that chord's going to come. Beethoven does that deliberately, of course, to create tension.' In such instances Andsnes speaks often about 'feeling the music together'. He acknowledges that to play the Fifth Concerto is 'a bit challenging without a conductor, but it makes people really listen – which I like'. ⑥

► To read Gramophone's review of Andsnes's 'Beethoven Journey' turn to page 44

Christina Sandsengen

SHADES & CONTRASTS

Domeniconi
Albéniz
Tárrega
Lundestad
Aguado
Barrios
Gismonti



Christina Sandsengen
classical guitar

SHADES & CONTRASTS

Domeniconi
Albéniz
Tárrega
Lundestad
Aguado
Barrios
Gismonti



At just 27 years old, Norwegian guitarist Christina Sandsengen has already established herself as one of the leading European guitarists of her generation. Her debut release for Odradek pays tribute both to her Scandinavian roots and to the great Iberian guitar tradition. Performed with a deeply lyrical feel for melody and an unerringly virtuosic sense of tension, Sandsengen's recording is an intensely personal statement. As she says: "in hearing it, you know me".

ODRADEK

A NEW WAY
OF DOING CLASSICAL

www.christinasandsengen.com
www.odradek-records.com

Chamber



Lindsay Kemp on a strange and ancient journey through Norfolk:

'The music foots it through the bawdy, the courtly, the folksy and the high-art'

► REVIEW ON PAGE 76



Pwyll ap Siôn listens to seven post-minimal experiments:

'It's not often that one hears a medieval chant sung to the accompaniment of a barking dog'

► REVIEW ON PAGE 77

Beethoven

'Complete Works for Fortepiano and Cello'

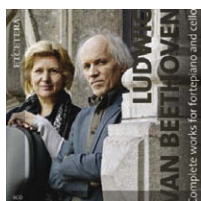
Five Cello Sonatas. Horn Sonata, Op 17.

Variations on 'See the conqu'ring hero

comes', WoO45. Variations on 'Ein Mädchen oder Weibchen', Op 66. Variations on 'Bei Männern', WoO46

France Springuel vs Jan Vermeulen *fp*

Etcetera Ⓟ Ⓢ KTC1496 (76' • DDD)



We've had Beethoven's complete music for cello and piano on period instruments

before – notably from Pieter Wispelwey and Paul Komen/Lois Shapiro (Channel Classics) and Hidemi Suzuki and Yoshiko Kojima (Deutsche Harmonia Mundi) – but this one is a little different for using a piano built after Beethoven's death. Jan Vermeulen sweeps away any suggestion that an 1830 instrument would by definition be inauthentic by declaring that Beethoven himself would have found the whole business of finding the 'correct' fortepiano for his music 'an absurd non-issue', and it's hard not to feel that he could be right. Certainly the differences between the various kinds of early pianos that tend to get used for Beethoven are still less than that between any of them and a modern piano.

That is an important point, because there are few Classical combinations that benefit more from period-instrument treatment than these six sonatas (that number includes the composer-sanctioned cello version of the Horn Sonata, Op 17) and three variation sets, which are so difficult to balance satisfactorily until you go back to the older pianos with their lighter, more transparent sounds, and to cellos that are a little less heavy on the bass resonance. Jan Vermeulen's piano by the Leipzig maker Johann Nepomuk Trödlin, however, offers more than just the clarity and brilliance of attack of slightly earlier pianos that can be so effective in moments such as the coda of Op 5 No 2 or the fugal conclusion of Op 102 No 2, and that can allow such

quick responses to Beethoven's ever-restless dynamic contrasts (as in the youthful vigour of the Op 5 Sonatas), for it also has a gentle bloom that adds just a touch of romantic warmth. I love the watery wash it gives to the tumbling trills near the beginning of Op 17. France Springuel's cello has less of that resonance and, to be honest, less of an attractive sound overall, though it has a distinctive ardency in high-lying lyrical passages that seems to come from within, or at least from more than just having vibrato trowelled on.

Where these performances are less than successful to my ear is when a deeper and wiser involvement is needed, moments such as the *Adagio* of Op 102 No 2 (here lacking its sense of awed stillness) or the first movement of Op 69 (where a more floated grace would have been welcome). Occasionally momentum falters, too, especially in the variation sets. Interesting in places, then, but overall not a front-runner. **Lindsay Kemp**

Blanc

String Quintets – No 3, Op 21;

No 4, Op 22; No 7, Op 50

Fabergé Quintet

Es-Dur Ⓟ ES2046 (68' • DDD). Recorded 2003-05



A large proportion of Adolphe Blanc's output was chamber music, and he was much practised in it, with a strength of melody similar to Beethoven's that is not only surprisingly solid but grips the listener from the start. Although he was French, Blanc's chamber music has a tone inherited directly from Haydn; and although there are occasional shafts of Debussy that filter through the texture, the overarching feeling is of the cheerful Viennese tradition, without being a proper pastiche. For that reason alone these pieces are worth closer examination: his considerable use of bold chamber techniques, for instance – such as brazen unisons – are

managed by the highly polished Fabergé Quartet (comprising members of the NDR Symphony Orchestra) with all the committed drive of a group confident of the quality of the music they are playing.

The general tenor of this music may have been old-fashioned for the time, and certainly out of step with the pioneering work in which Blanc's contemporaries were engaged, but the Fabergés take this optimistic music at face value and present a performance that is at once both light-hearted and serious about the validity of the music. Largely there is enough rhythmic drive through all the quintets, brought out with enough infectious energy by the Fabergés (particularly in the quirky Tarantella of the Seventh Quintet), to make this recording far more than a chamber music curiosity.

Caroline Gill

Brahms • Dohnányi

Brahms String Quartet No 1, Op 51 No 1

Dohnányi String Quartet No 1, Op 7

Psophos Quartet

Ar Re-Se Ⓟ AR2014-1 (60' • DDD)



An interesting coupling, Brahms and Dohnányi being cut from similar bales

of cloth, the younger composer's First Quartet composed in 1899, just two years after his fated predecessor had died. An informative booklet-note draws viable parallels between the two composers; though beyond the first movement's gorgeous opening theme, the second-movement *Scherzo* is more reminiscent of Mendelssohn than of Brahms, certainly as performed here by the Psophos Quartet. I would say that the connecting link between these two particular works centres around the Hungarian harmonic twists in Dohnányi's finale and in Brahms's *Allegretto* third movement.

The generous ebb and flow of the Psophos Quartet's playing is at its most

alluring in the Dohnányi's first movement, where sudden bursts of energy alternate with music that does indeed recall Brahms at his most lyrical. I liked the urgency of the Psophos in Brahms's opening *Allegro*, also the darkened curve to the line that leads to both the repeated exposition and the beginning of the development section, which is in itself very dramatically played. The Brahms's 'Romanze' is a further highlight, these players' pooled tone warm and yielding, though not at the expense of some distinctive individual voices.

As to comparisons, the Psophos Quartet stack up well against the Fine Arts Quartet (they play all three Dohnányi quartets) and are generally preferable to the drier-sounding Kodály Quartet (Hungaroton). Turning to the Brahms, aside from the various complete sets of all three quartets (the Melos Quartet are well worth searching out), Quatuor Ebène offer a very original reading coupled with the Piano Quintet but, again, the Psophos Quartet are up there among the best. **Rob Cowan**

Dohnányi – selected comparisons:

Kodály Qt (6/03) (HUNG) HCD11853

Fine Arts Qt (SWR) SWR10043

Brahms – selected comparisons:

Melos Qt (4/89^B) (NEWT) 8802051

Ebène Qt (A/09) (VIRG) 216622-2

Brahms · Schoenberg

Brahms Serenade No 1, Op 11 (arr Boustead)^a

Schoenberg Verklärte Nacht, Op 4^b

^bmembers of **Ensemble Epomeo**; members of

Orchestra of the Swan / Kenneth Woods vc

Somm Ⓢ SOMMCD0139 (71' • DDD)

Recorded live at ^aBushell Hall, Birkenhead School, May 20, 2012; ^bParish Church of St Peter and St Paul, Dover, March 8, 2013



This pair of one-off live performances relives and condenses the battle over music

in the second half of the 19th century, a battle in which Brahms unwisely involved himself by signing (and possibly writing) a manifesto against Liszt and 'The Music of the Future'. With no one to tell him otherwise, Schoenberg seems to have decided there was no conflict worth perpetuating, or that he was the man to achieve a synthesis.

The dryness of the first violin-playing in *Verklärte Nacht* belongs to the effect of the performance as a whole, which majors on delicate tracery and does not attempt to compete with the weight of sonority afforded by the expanded version. More flowing tempi are well handled by the

reduced forces to create a livelier impression than the sober elegies of Holliger and Karajan (quite different from each other in their ways), closely fitted to Dehmelt's overheated poetry as Schoenberg appears to have intended. One understands why Schoenberg made the arrangement but it's fascinating to be reminded what he had in mind – not a smudged Wagnerian tone-poem but a marriage of Brahmsian process with Lisztian narrative.

If stories lie behind Brahms's instrumental music, the composer went to every effort to withhold them from us. These days, we have to know everything. He wrote the D major Serenade as a nonet, then orchestrated it and destroyed the original, which Alan Boustead reconstructed 'in the 1980s', according to Kenneth Woods's booklet-note. The Minuets and first *Scherzo* hardly lose by the transcription, and allow us to hear some felicities of Baroque rhetoric in what was then a new context. It's the long first movement and *Adagio* that want the accumulation of expressive weight not available here. The second *Scherzo* seems to run away, which may be an illusion caused by the lack of timpani, or the horn and strings playing ahead of the beat. More problematic is the distant recording perspective, which does little justice to a performance full of the familiar Brahmsian ache, for all its D major, outdoorsy humour. **Peter Quantrill**

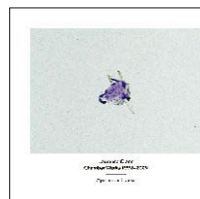
Crane

'Chamber Works 1992-2009'

Bobby J. Come back to the old specimen cabinet John Vigani, John Vigani, Part 1. Estonia. Four Miniatures. John White in Berlin. Piano Piece No 23: Ethiopian Distance Runners. Raimondas Rumsas. Riis. See Our Lake. Seven Short Pieces. Sparling (two versions). Sparling 2000. Trio

Apartment House

Another Timbre Ⓜ Ⓢ AT74x2 (131' • DDD)



It's 4.30 in the morning and you sit in an airport lounge feeling dazed and

displaced, reflecting on the fact that Dixons is open and you could if you wanted, at this unusually early hour, and in a synthetic environment that exists only as a point of transit, buy an iPad. The likelihood of your actually buying an iPad is of course virtually nil. This hint of familiarity – a familiar high-street name but placed out of context – doesn't encourage you to bring any of your thoughts or ideas to a resolute

IN THE STUDIO

An inside view of who's before the mics and what they're recording

• Rameau in Montpellier

Raphaël Pichon and his **Ensemble**

Pygmalion have recently finished recording Rameau's opera *Castor et Pollux* in its 1754 version. The sessions took place at Le Corum in Montpellier, where the soloists included Emmanuelle de Negri and Christian Immler. Harmonia Mundi will release the resulting recording next year.

• Lalande in Avignon

HM has also recently made a new recording of Michel-Richard de Lalande's *Leçons de Ténèbres*. Soprano **Sophie Karthäuser** joined Ensemble Correspondances and director Sébastien Daucé for the sessions at La Courroie in Avignon. Release-date details are to be confirmed.



• Haydn in California

Nicholas McGegan and his **Philharmonia Baroque Orchestra** have recorded symphonies by Haydn for their latest own-label recording, enjoying the company of the composer's Symphonies Nos 57, 67 and 68. The disc, recorded at the First Congregational Church, Berkeley, will be released next year.

• Organ concertos in London

Parts of the **London Philharmonic Orchestra's** March 2014 concert marking the reopening of the Royal Festival Hall's organ will be released on the orchestra's own label in the autumn. Poulenc's *Organ Concerto* and Saint-Saëns's *Organ Symphony*, both featuring soloist James O'Donnell, were conducted by Yannick Nézet-Séguin.

• Sea Pictures in Manchester

Alice Coote joined the Hallé and Sir Mark Elder as this issue of *Gramophone* went to press to record Elgar's *Sea Pictures* at St Peter's Church in Ancoats, the orchestra's new rehearsal centre. A Hallé own-label release will follow in the spring.

cpo

PRESENTS

PANUFNIK

A Twentieth Century Great:
The Final Volume of an Inspiring Series

SYMPHONIC WORKS VOLUME 8

Polish Radio Symphony Orchestra
Łukasz Borowicz



777687-2



777686-2

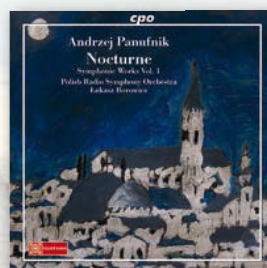
PRAISE FOR VOLUME 7

The clarity of the recording allows all the detail of all Panufnik's remarkable scoring, relished at every moment by Borowicz, to come through even more. Highly recommended. *Gramophone*, June 2014

ALSO AVAILABLE
Symphonic Works, Volumes 1-6

“Magnificently played, Panufnik's music could not have finer advocates, and the sound is crystal clear and well balanced. Indispensable listening for those interested in late-twentieth century music.”

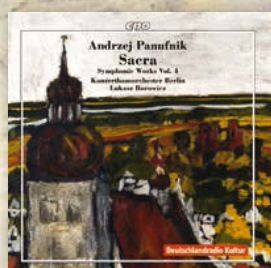
Music Web International, April 2014



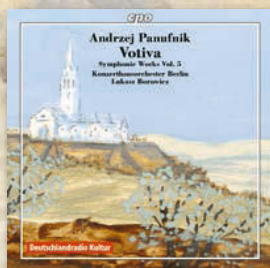
777497-2



777496-2



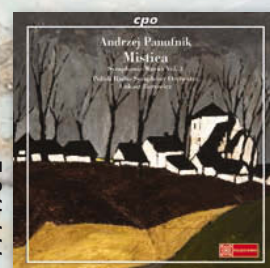
777683-2



777684-2



777685-2



777498-2



Shaping Feldman into being: the FLUX Quartet record the composer's quartet works for Mode

conclusion. And so you sit and ponder. Music by the Oxford-born composer Laurence Crane sounds like this.

Crane slots into a clear lineage of British modern composition. Like John White, Christopher Fox, Howard Skempton and Michael Parsons, Crane has digested the hard-fought-for lessons of pioneering UK composers such as Cornelius Cardew and Michael Finnissy. His experience of this music has sharpened his structural antennae and his sense of how tonal patterns, to coin a phrase, can cross a chromatic field. There are also explicit roots in Satie, Cage and Feldman; Crane's music is unashamedly tonal but with the syntax and grammar of tonality completely rethought and deliberately garbled.

And it's true. Occasionally during this two-hour set you yearn for a Monty Python foot or a flying Finnissy forearm cluster. A streak of sonic disobedience, you conclude, would do no harm to the design-perfection of these 14 instrumental miniatures, played with cotton-gloved neatness. The first sound you hear is clarinetist Andrew Sparling beginning the dedicated piece *Sparling* that Crane wrote for him in 1992 with a quizzical, rising melodic interval that feels as lonely as the prairies. Guitarist Alan Thomas answers with a sequence of

conventional(ish) tonal chords that themselves sound confused to be sitting in alignment; then Sparling's line turns the corner to occupy a note that, temporarily, puts everything into order.

Seven Short Pieces – for a typical Crane ensemble of bass flute, clarinet, violin, cello and piano – hints at puncturing the serene surface with percussive tapping and abrupt contrasts of register; the solo-piano *Ethiopian Distance Runners*, played by Philip Thomas, is the longest piece here, the extreme tension between nursery-rhyme lines and incongruous harmonic backdrop taking you from the airport lounge towards take-off.

Philip Clark

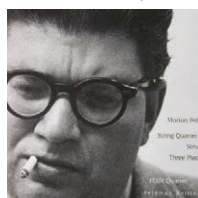
Feldman

String Quartet No 1. Structures. Three Pieces
FLUX Quartet

Mode (M) ③ (2 CDs + DVD) MODE269/70

(109' + 90' • DDD)

DVD: Uninterrupted audio performance of Quartet



Two other worthy versions of Morton Feldman's String Quartet No 1 (1979)

– by The Group for Contemporary Music (originally on Koch, subsequently reissued by Naxos) and by members of the Ives Ensemble on Hat Hut – are around and about but this new one by the NYC-based FLUX Quartet leapfrogs into an easy pole position.

Feldman's String Quartet No 1 marked an important point of transition. The motivic tics of his late chamber music – key works such as *Patterns in a Chromatic Field*, *For John Cage* and *Piano and String Quartet* – all derived something from the gestural DNA of this quartet, which was itself a distillation of Feldman's earlier music. And the FLUX Quartet give us what amounts to a director's cut: a wilful and unhurried performance that goes big on the small details.

The FLUX Quartet's approach puts Feldman in the wider American tradition of open-ended form, pieces that travel with their material rather than resolve anything: the world of Charles Ives, Jack Kerouac and Gary Snyder. The Ives Ensemble present a neatly finished and concluded piece but the FLUX Quartet chisel and shape this compositional object into being in front of our ears.

Which doesn't make it easy for us, or for them. The performance clocks in at

**“... an imaginative flair for allusive text
setting...silken complexities...
close harmonies...”**

– The New York Times

**“Deftly orchestrated...
winning touches for percussion...
impassioned work... Mahler-like
muscularity and jazzy Bernstein...
shades of minimalism...”**

– The Washington Post

“... jazzy, energetic, and ingenious.”

– The Boston Globe

**“tour-de-force of imposing power,
virtuosic toccatas, quiet meditation,
and joyful celebration.”**

– American Record Guide

**“... a sonic tour de force...
one feels bathed in love...
a stunning climax.”**

– The American Organist

**“... powerfully, even violently,
rhythmic... mysterious... hypnotic...
a wild sacrificial dance.”**

– The Boston Globe

**“... a veritable bonanza of
orchestrational, dramatic, choral
invention, little of it predictable.”**

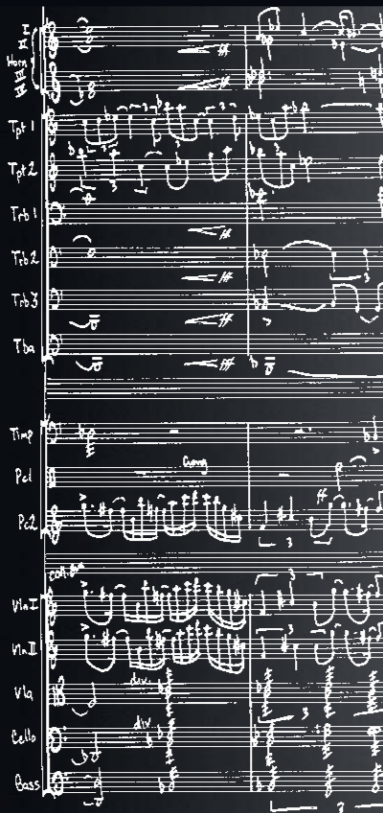
– The Boston Globe



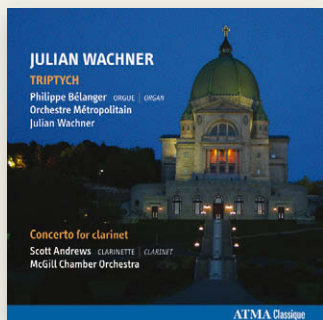
JULIAN WACHNER

Symphony No 1: Incantations and Lamentations

WORKS FOR ORCHESTRA
AND VOICES



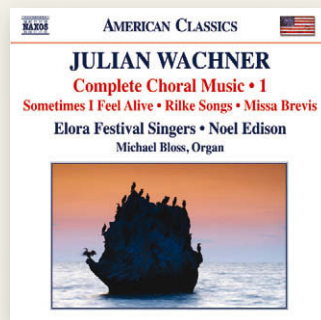
Recent recordings by Julian Wachner available through iTunes, Amazon.com and fine music retailers around the world:



Le Journal de Montréal



2013 GRAMMY Nominee



90 minutes – a whole 14 minutes longer than the Ives Ensemble – and their slow, deliberate tempo pursues Feldman's structure to the very point of disintegration. Moments of harmonic arrival are big moments indeed. A sweet-meets-sour descending chromatic flutter becomes a moving marker on the landscape, and there are others too; otherwise we're eavesdropping on an uncomfortable struggle to put music together, a structure that keeps collapsing under the strain, leaving disorientated lines to find their anchor as figurations splinter: *pizzicatos* falling to the studio floor like a sculptor's debris, sustained harmonics twisting into outlandishly counterintuitive shapes.

Mode present the piece over two CDs, while a bonus DVD (with 5.1 surround sound) lets you hear the 90-minute structure unbroken. The sound is exceptionally rounded and deep, and two early string quartet miniatures, *Structures* (1951) and *Three Pieces* (1954-56), complete this catnip for Feldmanistas. **Philip Clark**

Stg Qt No 1 – selected comparisons:

Group for Contemporary Music

(8/94⁸, 7/06) (NAXO) 8 559190

Ives Ens (HATN) HAT(NOW)ART167

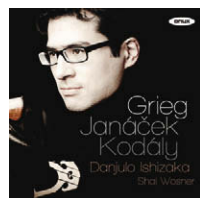
Grieg · Janáček · Kodály

Grieg Cello Sonata, Op 38 **Janáček** Pohádka.

Presto Kodály Solo Cello Sonata, Op 8

Danjulo Ishizaka vc **Shai Wosner** pf

Onyx (M) ONYX4120 (75' • DDD)



Danjulo Ishizaka is German-Japanese and frequently cites both cultures as deeply

influential on him. In the early stages of his career he was a frequent winner of competitions, yet he maintains a ferociously individual voice; and he is a successful collaborator with many of the most respected orchestras in the world, yet is often most highly praised for his recital work. The only area in which there seems to be no contrast or conflict is over his prodigious technique, and to hear him live is to appreciate not only how free of any technical boundaries he is but also how that has translated into his performances as a disarming lack of egotism.

It's unsurprising, then, that his first solo disc for Onyx should use such an arresting combination of mainstream and exceptional repertoire. The disc appears, on first view, to be aiming towards the highlight of the monumental Grieg Sonata, by way of works by Janáček and Kodály that present

cultural differences and similarities with a surprising starkness. But it is in the Kodály that Ishizaka seems most at home: its combination of wit and mixed traditions combined with a heartfelt commitment to its own folkloric roots gives Ishizaka the most scope to showcase his extraordinary palette of artistry. From the dark expressivity of the slow movement of the Kodály to the phosphorescence of Janáček's Presto, this dazzling recital can leave the listener in no doubt of the specialness of Ishizaka's playing. **Caroline Gill**

Gubaidulina

Repentance^a. Serenade^b.

Piano Sonata^c. Sotto voce^d

^a**Hariolf Schlichtig** va ^a**Wen-Sinn Yang** vc

ad ^a**Philipp Stubenrauch** db ab ^a**Franz Halász,**

ad ^a**Jacob Kellermann,** ad ^a**Lucas Brar** gtrs

^c**Đobora Halász** pf

BIS (E) BIS2056 (70' • DDD/DSD)



Repentance and *Sotto voce* are the downbeat titles of two recent compositions by Sofia

Gubaidulina but there's nothing apologetic or retiring about the music. Now in her early eighties, Gubaidulina is exploring ever more unusual instrumental combinations: viola, double bass and two guitars in *Sotto voce*, cello, double bass and three guitars in *Repentance*. In both there are dramatic confrontations involving moods that shift between heartfelt lament and forceful defiance by way of textures that relish the full spectrum of possibilities available when such disparate string instruments are brought together; *Repentance* is particularly imaginative in the way – without electronics – it evokes a mixture of acoustic and what sound like electro-acoustic sonorities.

Gubaidulina's strength has always been to rhapsodise without rambling: even on the tiny scale of the two-and-a-half-minute Serenade for solo guitar from 1960 she creates an intriguing soundscape with a disconcertingly traditional final chord. The Piano Sonata (1965) is even bolder, reflecting awareness of the Western European and American avant-gardes in its use of percussive effects alongside jazz-inspired riffs to create a remarkably convincing rethinking of time-honoured sonata principles.

With Alfred Schnittke and Galina Ustvolskaya no longer on the scene, Gubaidulina shows how viable the post-Shostakovich explosion of Russian compositional activity has remained. It's

a pity that this admirable disc couldn't have included her still more recent *So sei es* for violin, double bass and percussion (2013). But even without that, this release is a must for its substantial additions to the still-expanding Gubaidulina discography.

Arnold Whittall

Haydn

String Quartets, Op 20 – No 1; No 3; No 4

Tinalley Quartet

Move (E) MD3374 (65' • DDD)



Talented, technically adept and artistically very promising; but this quartet are

not always consistent in interpretative foresight. And not inspiring in the first movement of No 4, which sets the ball rolling, far from mercurial in an *Allegro di molto* where the deceptive calm of crotchets alternates with the flash fire of quaver triplets. The Tinalley Quartet set a steady course, cautious in outlook; and objective in the slow movement – a theme, three variations and long coda all in D minor – refusing to give in to its scale and passion, implied by the marking *Un poco adagio e affettuoso*.

This is not always the case though. Be moved at the level of emotional involvement in the *Affettuoso e sostenuto* of No 1; and be pleased at how particular the musicians are about tempo and phrasing in the preceding Minuet and Trio. That too is an unexpected surprise after its equivalent in No 4, so politely played that the instruction *alla zingarese* reinforced by edgy *sforzandos* barely registers. Stay with No 1 and then wonder why the first movement, too fast for *Allegro moderato*, is also bland and without much expression; and why, between 3'25" and 3'38" in the development, a sort of mid-range pedal created by held notes from second violin and viola is drowned by loud first violin and cello lines. Then, chameleon-like, the musicians return to excellence in the last three movements of No 3. Why veer between the extremes of giving so much or so little of themselves? **Nalen Anthoni**

Selected comparisons:

Mosaïques Qt (5/93⁸) (NAIV) V5357

London Haydn Qt (A/11) (HYPE) CDA67877

Holliger · Schumann

'Aschenmusik'

Holliger Romancendres^a

Schumann Six Studies in Canonic Form, Op 56^b.

Three Romances, Op 94^c. 'FAE' Sonata – Intermezzo^c. Violin Sonata No 1, Op 105^a



27 Broad Street, Bath BA1 5LW
 Tel: 01225 464766
 bathcds@btinternet.com www.bathcds.co.uk
 CLASSICAL MUSIC SPECIALISTS ON CD & DVD

Mail Order - Monday to Saturday 9.30am to 5.30pm
 Shop Open - Tuesday to Saturday 10.00am to 5.30pm
 Come and browse or contact us by phone, email, post or online*
 CDs & DVDs sent POST FREE in the UK



GRAMOPHONE RECORD OF THE MONTH:

MONTEVERDI: Vesperi solenni per la festa di San Marco (with music from Vespro della Beata Vergine (1610) and Selva morale e spirituale); *Concerto Italiano / Rinaldo Alessandrini*
 Naïve Op30557 Offer **£12.99**

GRAMOPHONE EDITOR'S CHOICES:

BEETHOVEN: Piano Concerto No. 5 'Emperor', Choral Fantasy (Beethoven Journey Vol. 3); *Leif Ove Andsnes / Mahler Chamber Orchestra*
 Sony 88843058862 Offer **£12.99**

BYRD & PETER PHILIPS: 'Adoramus Te' Motets, Songs & Consort Music; *Clare Wilkinson (mezzo-soprano) / The Rose Consort of Viols*
 Deux-Elles DXL1155 Offer **£11.99**

DVORAK: Symphony No. 8, **JANACEK:** Jenufa Symphonic Suite;
Pittsburgh Symphony Orchestra / Manfred Honeck
 Reference Recordings FR710SACD Offer **£13.49**

MOZART: String Quartets dedicated to Haydn (K387 "Spring", K428 & K465 "Dissonance"); *Cuarteto Casals*
 Harmonia Mundi HMC902186 Offer **£13.99**

SCHARWENKA: Piano Sonata No. 2 etc, **TCHAIKOVSKY:** Grand Sonata etc;
Joseph Moog
 Onyx ONYX4126 Offer **£13.49**

SCHOENBERG: Moses und Aron; *SWR Sinfonieorchester Baden-Baden und Freiburg / EuropaChorAkademie / Sylvain Cambreling*
 Hänssler 93314 (2CDs) Offer **£24.99**

SCHUBERT: Lieder "Nachtviolen"; *Christian Gerhaher / Gerold Huber*
 Sony 88883712172 Offer **£12.99**

VIVALDI: Cello Sonatas; *Marco Ceccato / Accademia Ottoboni*
 Zig-Zag Territoires ZZT338 Offer **£12.99**

GRAMOPHONE DVD OF THE MONTH:

HAYDN: The Seasons; *Wiener Philharmoniker / Nicolaus Harnoncourt*
 EuroArts DVD 2072678 Offer **£22.99** (Blu-Ray 2072674 Offer **£27.99**)

OUR PICK OF THE MONTH'S RELEASES - A full list of monthly offers is available on request



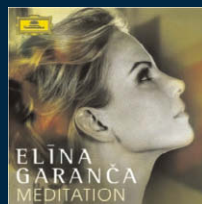
BEETHOVEN: Symphonies Nos. 2 & 8
Orchestre Révolutionnaire et Romantique / John Eliot Gardiner

Soli Deo Gloria
 SDG721 Offer **£12.99**



SCHUMANN: Symphonies Nos. 1-4
Scottish Chamber Orchestra / Robin Ticciati

Linn
 CKD450 (2CDs) Offer **£13.99**



"**MEDITATION**":
 Sacred Arias
Elina Garanča (mezzo-soprano)

DG
 4792071 Offer **£12.99**



BEETHOVEN: Piano Concerto No. 5 'Emperor', Sonata Op. 111
Nelson Freire / Gewandhausorchester, Riccardo Chailly

Decca
 4786771 Offer **£11.99**



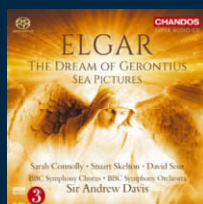
SHOSTAKOVICH: Symphony No. 13 'Babi Yar'
Royal Liverpool Philharmonic Orchestra / Vasily Petrenko

Naxos
 8573218 Offer **£5.99**



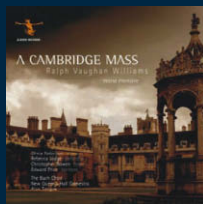
BIZET: Carmen
 (Recorded live, Zurich Opera)
Vesselina Kasarova / Jonas Kaufmann etc / Philharmonia Zurich / Franz Welser-Möst

Decca
 DVD: 0743881 **£15.99**
 Blu-ray: 0743882 **£19.99**



ELGAR: The Dream of Gerontius, Sea Pictures
Sarah Connolly etc / BBC Symphony Chorus & Orchestra / Andrew Davis

Chandos
 CHSA5140 (2CDs) Offer **£24.99**



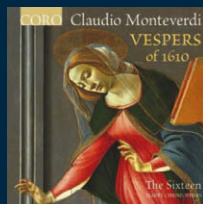
VAUGHAN WILLIAMS: A Cambridge Mass
The Bach Choir / New Queen's Hall Orchestra / Alan Tongue

Albion
 ABCD020 Offer **£10.99**



BORODIN: Prince Igor
 (New edition, live from The Met)
Ildar Abdrazakov / Oksana Dyka etc / Metropolitan Opera / Gianandrea Noseda

DG
 DVD: 0735146 **£19.99**
 Blu-ray: 0735149 **£21.99**



MONTEVERDI: Vespro della beata Vergine (1610)
The Sixteen / Harry Christophers

Coro
 COR16126 (2CDs) Offer **£19.99**



"**PERLA BAROCCA**":
 Early Italian Masterpieces
Rachel Podger / Marcin Swiatkiewicz / Daniele Caminiti

Channel Classics
 CCSSA36014 Offer **£11.99**



EUROPAKONZERT 2014
 (Tchaikovsky: Symphony No. 5, Elgar: Falstaff, Nicolai: Merry Wives of Windsor Overture)
Berliner Philharmoniker / Daniel Barenboim
 EuroArts DVD: 2059858 **£24.99**
 Blu-ray: 2059854 **£29.99**



GRAMOPHONE AWARD WINNERS ALL ON SPECIAL OFFER!

Send for a full list of this year's winners



Our quarterly Newsletters are a great way to keep in touch with new Classical releases, and are also packed with special offers. **Contact us to receive the 2014 Autumn Newsletter.**

Offer prices valid until end October 2014. E&OE. *Our website has a different price structure, see www.bathcds.co.uk for details.

For overseas orders the following postage rates apply: Europe add £3.00 + 50p for each additional disc. For the rest of the world add £4.00 + £1.00 for each additional disc.

For orders going to countries outside the EU British VAT can be deducted (divide list price by 1.2 = Nett price)



Polished, alive and sensitive: Henri Demarquette, Clément Mao-Takacs and members of Ensemble Initium record Ibert for Timpani

^{bc}**Heinz Holliger** *ob/ob d'amore*

^{ab}**Anita Leuzinger** *vc* ^{abc}**Anton Kernjak** *pf*

ECM New Series © 481 0957 (73' • DDD)

Holliger

Romancendres^a. *Feuerwerklein*^b.

Chaconne^c. *Partita*^b

^{ac}**Daniel Haefliger** *vc* ^{ab}**Gilles Vonsattel** *pf*

Genuin © GEN14330 (64' • DDD)



Heinz Holliger's attachment to the music of Robert Schumann is a facet of both these CDs. Because each sheds a very different light on the question, they can easily be considered as a pair.

ECM has already recorded Holliger's impressive *Scardanelli Cycle*. Here he is composer, performer and curator. The *Three Romances*, Op 94, are beautifully done, and Holliger's oboe features with Anita Leuzinger's cello and Anton Kernjak's piano in the *Six Canonic Studies*, Op 56. Schumann's love of canon is known through more famous pieces but these vignettes make for fascinating listening.

The choice of a version for cello of the First Violin Sonata evokes a Schumann work whose loss haunts Holliger. Robert requested from the asylum at Endenich that his *Five Romances* for cello and piano be published; believing them to be flawed, Clara ignored his plea, finally burning the manuscript shortly before her own death. Written for the same combination, *Romancendres* is Holliger's response to this act of well-meaning sabotage – though in no sense, be it said, an attempt at recreation: its ghostly melding of the two instruments' identities is very much Holliger's own. It's difficult to over-praise this project, whose elements combine as an alchemical spell to conjure up Schumann's phantom work, a *tour de force* of imaginative programming.

More conventional in approach is the recital from Daniel Haefliger and Gilles Vonsattel, which presents *Romancendres* in the context of a monographic CD consisting mostly of solo works. In *Romancendres* there's not much to choose between this and the version for ECM, though the latter's finer-grained recording enhances the sense of alchemy referred to earlier. Written in 1999 (only a few years before), the half-hour *Partita* for piano is the most extended work on the disc,

though the extent of its allusions (Bach, Liszt, Schumann) dilutes its overall effect; however, the concluding *ciacoma monoritmica* is broodingly effective and nicely paced. The 1975 Chaconne is a bravura piece of cello-writing, very much of its time but bracing, and brilliantly executed by the soloist. **Fabrice Fitch**

Ibert

Capriccio. Cello Concerto^a. Cinq Pièces en trio.

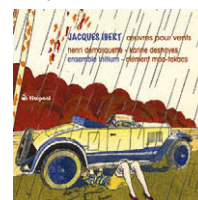
Deux Mouvements. Deux Stèles orientées^b.

Le jardinier de Samos. Trois Pièces brèves

^a**Henri Demarquette** *vc* ^b**Karine Deshayes** *mez*

Ensemble Initium / Clément Mao-Takacs

Timpani © 1C1210 (61' • DDD)



Jacques Ibert's music is the very epitome of French style, with its 'elegance, lightness, tonal perfection, a dash of insolence and a chronic triviality of inspiration' (Jacques Tchamkerten's booklet essay). Although much of this music is far from serious, the *Capriccio* (perhaps the finest work here) has a delicate touch of nostalgia at its centre, which balances the bonhomie of the rollicking opening and closing *allegros*. The

first of the *Trois Pièces brèves* which follow skips in infectiously on the woodwind; the *Andante* is gently melancholy but high spirits return in the engagingly piquant finale. The Cello Concerto, impressively played by Henri Demarquette, is introduced with a brief 'Pastorale' before the soloist dominates the central 'Romance' with an accompanied cadenza, then the finale bustles away headily.

The *Deux Mouvements* move from relaxed charm to *Assez vit et rythmé*, followed by the captivating miniature duet for soprano voice and flute, *Deux Stèles orientées*, based on the oriental poems of Victor Segalen. This is delightfully sung here by Karine Deshayes with Edouard Sabo the flautist. The *Cinq Pièces en trio* (oboe, clarinet and bassoon) show Ibert at his most engaging. The collection ends appropriately with the most complex work here, *Le jardinier de Samos*, scored for flute, clarinet, trumpet, tambourine, violin and cello, which ends the concert with great flair but is the least interesting work melodically. However, like the rest of the programme, the playing is polished, alive and sensitive, and the recording cannot be faulted. A disc well worth having. **Ivan March**

MacMillan

Etwas zurückhaltend. For Sonny, String Quartets – No 1, 'Visions of a November Spring'; No 3 **Edinburgh Quartet**
Delphian ⑤ DCD34088 (76' • DDD)



Here we have James MacMillan's earliest foray into the string quartet medium.

Taking its title from an expression marking found in *Götterdämmerung*, we do not need all the spot-the-quote examples in the booklet-note to recognise that *Etwas zurückhaltend* owes much to the music of Wagner. It may be a student work – MacMillan wrote it while at Durham in 1982 – but, as it appears here, it is a thoroughly accomplished piece which, in its extended (almost 21 minutes) single movement, ingeniously pays homage to Wagner while revealing much that has since become characteristic of MacMillan's more mature style.

Two other quartet pieces are appearing on disc for the first time here, the most recent being the profoundly moving *For Sonny*, composed in 2011 to commemorate an infant death. There is something enchantingly childlike about the gently pattering *pizzicato* violin, with the underlying tragedy created by the

simplest yet most effective of harmonic shifts underneath. From 2007 comes String Quartet No 3, MacMillan's longest exercise in the medium. The opening idea, presented in octaves, at once sets the scene, firmly rooted in the great traditions of string quartet-writing yet with the inflections of folk music giving it a distinctly MacMillanesque flavour. The fourth piece on the disc is MacMillan's first true string quartet, *Visions of a November Spring*, dating from 1988. This is a much more exploratory and unconventional piece, the first movement, in particular, devoting much of its energies to exploring the note D.

The outstanding Edinburgh Quartet deliver every detail of these sometimes complex scores with total commitment, communicating them with passion and intensity. With an excellent recorded sound, this is a superb and valuable addition to the discography of MacMillan's purely instrumental music. **Marc Rochester**

Mozart

'Mozart Arranged'

Mozart Grand Sextet concertante (after K364)^a. Clarinet Quintet, K581^a. Horn Quintet, K407^a (all in early-19th-century arrangements)

Mozart/Grieg Piano Sonatas^b – K283; K457; K533/494; K545. Fantasy, K475^b

^bJulie Adam, ^bDaniel Herscovitch *pfs*

^a**Australia Ensemble @UNSW**

ABC Classics ⑤ ② ABC481 0853 (148' • DDD)



The four Mozart-Grieg Sonatas have garnered more opprobrium than affection over the years but they still pop up occasionally. This release has the bonus, if that's the right word, of including the Fantasy in C minor, K475. Just so you know, I sit firmly on the *cui bono?* side of the fence, still wondering why Grieg, while admittedly going through the creative doldrums in 1877, didn't have anything better to do. For those not familiar with Grieg's arrangements, he leaves the original Mozart sonata intact for piano 1 while piano 2 plays his own countermelodies, canonic imitations and other devices using late-19th-century harmonic language. Sometimes this is done subtly and sensitively – if you know the sonatas you might even think it a clever and amusing exercise to hear Mozart Norwegianised – but too often it sounds, though obviously not intentional, as if Grieg is taking the mickey. Julie Adam and Daniel Herscovitch play charmingly and

are well recorded, the latter a shade less discreet than the former when playing the Grieg part.

For more home-entertainment versions of Mozart – and surely of greater musical value – are the three anonymous early-19th-century arrangements for strings of the *Sinfonia concertante*, Clarinet Quintet and Horn Quintet. K364 as a string sextet sounds like bona fide Mozart, with the original violin and viola solo parts ingeniously shared out among the players to produce a genuine chamber music work (only the second cello maintaining the bass-line is excluded from this process). One inevitably misses the alluring tone of the clarinet in K581 but the playing of the honey-toned Australia Ensemble is highly persuasive (the lovely *Larghetto* movement remains as beguiling as ever). The cello takes the horn part in K407, convincingly so, and one's only quibble about this recording is the uniform texture of this second CD. **Jeremy Nicholas**

Mozart

String Quartets – No 14, K387; No 16, K428; No 19, 'Dissonance', K465

Casals Quartet

Harmonia Mundi ⑤ HMC90 2186 (82' • DDD)



Mozart's 1785 dedication of six quartets to Haydn reads: 'May it

therefore please you to receive them kindly and to be their Father, Guide and Friend.' Respect is clear; but when the 96-bar *Andante con moto* of K428 offers a strong reminder of the 96-bar *Affettuoso e sostenuto* of Haydn's Op 20 No 1, also in A flat and in compound time, affection becomes implicit too. Cuarteto Casals don't stint on tender warmth, ensemble expertly balanced and chorale-like in sonority. Yet clarity remains uppermost. An un-coagulated sound is an ever-present aspect of this ensemble's style. So is an emotional and intellectual dimension, probed through trenchant attack, elastic lines, ductile phrases and a wide dynamic range.

Not a word on 'authenticity' or 'historically informed' practices. Rather a scant regard for superficial niceties. Pick K465 to represent the Casals' approach, the *Adagio* introduction unequivocal in explaining why these 22 bars of startling false relations – A flat/A, G flat/G – and grating progressions like the chromatic *sforzando* clashes of F sharp/G between cello and viola raised a ruckus in its day. Reach the development of the main *Allegro*

and the tense, driving power of the playing lifts the music to another level of interpretative penetration. Most arresting of all is the slow movement, for these musicians a sequence of pain and abraded nerve-ends behind a smokescreen of *Andante cantabile*. Cuarteto Casals shatter a glass ceiling of historic inhibitions and camouflage nothing. Enshrined herein is a rare order of musicianship. **Nalen Anthoni**

Rachmaninov • Tchaikovsky

Rachmaninov Trio élégiaque No 1

Tchaikovsky Piano Trio, Op 50

Trio Testore

Audite (E) AUDITE92 691 (65' • DDD/DSD)



By the time Rachmaninov wrote his first *Trio élégiaque*, Tchaikovsky had

already established the *in memoriam* mood that was to be echoed in other, later piano trios by Russian composers, Arensky and Shostakovich among them. His A minor Trio of 1881 was dedicated 'to the memory of a great artist', Nikolay Rubinstein. There is no known reason why Rachmaninov should have written an elegiac trio in 1892 at the age of 18 – unlike the second one of the following year, which was composed in direct response to the death of Tchaikovsky.

Trio Testore tackle the earlier of the Rachmaninov trios, cast in a single movement, with a mix of tenderness and raw emotion. It is not a masterwork; but with the sensibility that these players reveal, it comes across with touching sincerity and, for all that the piano is the dominant force, with a dramatic intensity to the string lines as well. Trio Testore's range of expression is similarly apt to the temperament of the Tchaikovsky Trio. Although he had earlier voiced antipathy towards the piano trio medium, Tchaikovsky found an emotional and textural balance here that the Testore tap purposefully and with considerable power and impetus in the broad span of the first movement. The ebb and flow of angst is well judged and the variations of the second movement are deftly characterised, with the keen interplay of instruments creating a fabric of variegated colour that counters any misgivings Tchaikovsky might have harboured about the piano trio's tonal potential. **Geoffrey Norris**

Röntgen

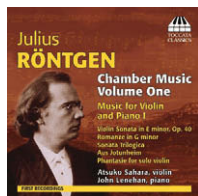
'Chamber Music, Vol 1'

Romanze. Violin Sonata. Phantasie.

Aus Jotunheim. Sonata trilogica

Atsuko Sahara *vn* **John Lenehan** *pf*

Toccata Classics (E) TOCCO024 (80' • DDD)



Julius Röntgen wrote almost three dozen works for violin and piano, seven more for

violin solo. A few have appeared from time to time on disc, the F sharp minor Sonata (Op 20) most recently (Avie, 7/13), but while the sonatas for cello (and even those for viola) have fared well on disc, those for violin have been overlooked. Bravo, then, to Toccata Classics for launching a new series devoted to the violin music, which should take in the sonatas as it proceeds.

Two of the 10 works for violin (one a duet with cello) with the appellation 'Sonata' are included on this first volume, the E major (1900), his third mature work in the genre – ignoring a juvenile piece from 1867 and his 12th year – and the late (but not final) *Sonata trilogica* (1925). The earlier work is in four fairly conventional movements, Brahmsian in ethos and lyrical to a fault. The *Sonata trilogica* is in three movements, unsurprisingly, all of them free in form, and one of a smattering of exploratory works that enrich his otherwise traditionally based oeuvre.

Most attractive of all is the folk suite *Aus Jotunheim* (1892), one of Röntgen's most popular works, which exists in three alternative instrumentations. Based on Norwegian folk tunes, it is charming and deftly put together. Atsuko Sahara plays it, the G minor *Romanze* (1920) and the sonatas very prettily, one or two minor issues with intonation aside, superbly accompanied by John Lenehan. Most gripping of all, though, is the unaccompanied *Phantasie* (1921), its five sections flowing with compelling logic and fantasy in equal measure. It's worth the price of the disc alone. **Guy Rickards**

Schubert

Violin Sonatas, 'Sonatinas' – D384; D385; D408. Rondo, D438^b

Sara Trickey *vn* **Daniel Tong** *pf* **Callino Quartet**

Champs Hill (E) CHRCD080 (70' • DDD)



Summing up much of what came before and predicting some of what was to come,

Schubert's three sonatinas for violin and piano never claim the medium in ways Beethoven did since they have little serious





Leoš Janáček
Glagolitic Mass, The Eternal Gospel
Prague Radio Symphony Orchestra /
Tomáš Netopil
Prague Philharmonic Choir / Lukáš Vasílek



Leoš Janáček
Sinfonietta / Taras Bulba
Prague Radio Symphony Orchestra
Tomáš Netopil



Jan Dismas Zelenka
Lamentatio ZWV 53
Collegium Marianum / Jana Semerádová



Music from Eighteenth-Century Prague
Jan Dismas Zelenka / Sepolcrl
Collegium Marianum, Jana Semerádová

SUPRAPHON a. s.
www.supraphon.com | info@supraphon.com
f www.facebook.com/SupraphonClassics

RSK ENTERTAINMENT
www.rskentertainment.co.uk

NAXOS OF AMERICA Inc.
www.naxos.com







Not so 'élégiaque': Trio Testore tackle Rachmaninov's First Trio with a mix of tenderness and raw emotion (review on page 73)

thematic development. At their best, one movement feels like a song without words, another like a piano sonata with violin obbligato. Their lack of weight, though, is less troublesome in light of Isabelle Faust's recent Harmonia Mundi recording of Weber's Violin Sonatas, Op 10, written only a few years before: Schubert feels pretty substantial in comparison, even if he seemed to be holding himself back to accommodate the amateur musician market in these works. The best performances – such as the Gidon Kremer/Oleg Maisenberg recording on DG – somehow convey Schubert's burgeoning musical personality behind the simplicity of manner.

In this new set, violinist Sara Trickey writes in the notes of having had the sonatinas under her skin for years, which makes one wonder why she sticks to a relatively undifferentiated tone and manner of phrasing for one movement after another. Perhaps she's following the historically informed lead of Jaap Schroder's 1980 L'Oiseau-Lyre recording? Not a bad model, since modern concert-hall-style projection makes the music seem even more modest.

But correctness and good musical sense aren't the same thing, especially since this disc's filler, the Rondo for violin and

strings, has much of the spirit Trickey lacks in the rest of the disc. The primary attraction is pianist Daniel Tong, an extraordinarily sympathetic Schubertian with his crystalline sonority and wonderful tiny *rubatos* that release avenues of expression even in the simpler moments. No surprise that his all-Schubert disc on the Quartz label contains equally notable playing. **David Patrick Stearns**

Sonatinas – selected comparisons:

Schröder, Hogwood (11/80⁸, 9/94) (LOIL) 443 196-20M

Kremer, Maisenberg (4/93) (DG) 437 092-2GH

Somis

Twelve Violin Sonatas, Op 1

Kreeta-Maria Kentala *vn*

Lauri Pulakka *vc* **Mitzi Meyerson** *hpd*

Glossa © GCD921807 (74' • DDD)



Giovanni Battista Somis (1686-1763), pupil of Corelli and teacher of Leclair,

Pugnani and many others, has always been seen as an important figure in the family tree of violin pedagogy but his music has remained in the shadows. His Op 1 Violin Sonatas, published in 1717,

stay within modest technical boundaries and all follow the same three-movement pattern – *adagio*, *allegro*, *allegro* – later adopted by Tartini. Nearly all the quicker movements are in binary form, yet on this recording the second sections are rarely repeated; one imagines this is to enable all 12 sonatas to fit on to a single disc. Within this standard pattern, Somis introduces plenty of contrast; he gives us *adagios* of varying characters and final movements in the idiom of minuet, gavotte or gigue, or simply lightens the tone of the previous movement.

The performances are, in the main, impressive. The overall sound is good and Kreeta-Maria Kentala plays with lively expression, introducing imaginative decoration, especially in the *adagios*. And she's very well supported (several sonatas, after the manner of Corelli, have a basso part that's equivalent in interest to the violin line). I do wonder whether some of the ornamentation is too extravagant (the opening of Sonata No 4, for once with little decoration, sounds particularly beautiful) and, more generally, I'm disturbed by an excessive striving for effect. This extends to the introduction of harpsichord solos and the addition of short extra passages, some of which sound altogether inept. The music

ANNE AKIKO MEYERS

THE AMERICAN MASTERS

BARBER



CORIGLIANO



BATES

LONDON SYMPHONY ORCHESTRA
LEONARD SLATKIN, CONDUCTOR

WORLD PREMIERE RECORDINGS

OF

MASON BATES
VIOLIN CONCERTO

&

JOHN CORIGLIANO
LULLABY FOR NATALIE

NEW RECORDING OF THE
SAMUEL BARBER
VIOLIN CONCERTO



amazon.com

is worthwhile, as this CD amply demonstrates, and doesn't need any such assistance. **Duncan Druce**

R Strauss

'Wind Sonatinas'

Sonatinas – No 1, 'Auf der Werkstatt eines Invaliden'; No 2, 'Fröhliche Werkstatt'

Armonia Ensemble

Berlin Classics Ⓢ 0300576BC (67' • DDD)



Richard Strauss's wind sonatinas, composed in the last years before his death, have a distinct Mozartian inheritance and were also inspired during the composer's youth when he heard his father playing the horn in the Munich Court Opera; memories of the timbre of the horn dominated his music throughout his life. Strauss's wind textures here, therefore, are very much his own, drawing on horn tone as the basis of his sonorities. Strauss's Romanticism, too, is immediately apparent in the opening of the first of the sonatinas, with a nostalgic Romance to follow, leading directly into a more cheerful Minuet, while the extended finale has more than a hint of Till's unpredictable precocity.

The 'Happy' No 2 opens with a boisterous, multicoloured, horn-based fanfare to create a lively cheerful mood, which persists throughout, balanced by a lyrical counter-theme. The *Andantino* has a charming, courtly elegance, followed by a perky Minuet with a beguiling Trio. The contradictory finale opens darkly, even yearningly, and this mood is to return briefly later; but the music soon lightens and the work closes in an apotheosis of high spirits.

The appropriately named Armonia Ensemble are members of the Leipzig Gewandhaus Orchestra who all understand how to blend perfectly as well as take solos, and they are surely perfectly balanced by the recording. Altogether a most rewarding coupling. **Ivan March**

Vivaldi

Vivaldi Cello Sonatas – RV39; RV40; RV41; RV42; RV43; RV46 **Fouré** Prelude, RV38

Marco Ceccato *vc* **Accademia Ottoboni**

Zig-Zag Territoires Ⓢ ZTZ338 (70' • DDD)



As with a Bach Suite, learning a Vivaldi sonata is a rite of passage for

every cellist. While not often played in public recitals, Vivaldi sonatas have been recorded by recent generations of period players, including Susan Sheppard (CRD, 12/87) in the 1980s, Christophe Coin (L'Oiseau-Lyre, 4/89), David Watkin (Hyperion), Anner Bylsma (DHM/Sony, 6/90) and Pieter Wispelwey (Channel Classics, 11/94) in the '90s, Jaap ter Linden (Brilliant Classics) last decade and most recently by Bruno Cocset (Agogique, 2012).

This new recording by the French-born cellist Marco Ceccato draws from a wider than usual selection of Vivaldi sources – all in manuscript – to create a new set of six sonatas, some more familiar than others. According to the booklet writer, Olivier Fouré, the set we know best was first published in Paris in 1739–40 without Vivaldi's permission and transmits unsound, 'corrected' versions. The CD is rounded off by a newly composed Prelude, inspired by a two-bar Vivaldi incipit included in a 1766 German publisher's catalogue of the now-lost RV38, by Olivier Fouré, who dedicates it to the opportunistic French publisher Madame Boivin.

Ceccato is a fine player with a genuine affinity for Vivaldi. His readings are elegant and much the most poetic I have heard. The well known A minor Sonata (RV44) is a case in point: to the opening *Largo* he brings a reasoned and – in the secondary theme – even conciliatory interpretation, to the first *Allegro* a delightful mixture of swagger and *rubato*, and to the second *Largo* judicious use of silence. Here and elsewhere his ornamentation in the repeats is never merely formulaic and often brings unexpected delight.

So convincing is his sense of the music that he can introduce brief moments of *portamento* – something no one else has dared to do (trs 11 and 23) – and even subtly diminish his tone on weak cadences *alla francese* (trs 9 and 10). What's more, Vivaldi sounds better for it. Ceccato produces a rich, compelling tone when playing melodic material and relies on an off-the-string bow stroke to produce a drier, more percussive sound when accompanying himself, switching effortlessly back and forth between them. The refreshing musical coherence he achieves with these tricks of his trade is what makes this recording so special. His continuo ensemble, Accademia Ottoboni, accompany sympathetically, only occasionally emerging from the background (the harpsichord in tr 23 and the second cello in tr 24). This is one of this year's must-hear recordings!

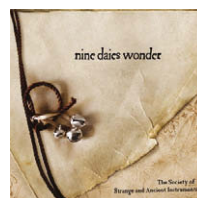
Julie Anne Sadie

'Nine Daies Wonder'

Anonymous An Old Man is a Bed Full of Bones. Strike it up, Tabor/Maiden Lane. The Silver Swan. Essex Anticke Masque/Adsonns Maske. Hard by a Mighty Pine Tree. Kemp's Jig. Pavana. Can She Excuse My Wrongs. Sorrow, Sorrow, Stay. Muy Linda. Rest Sweet Nymphs. Coranto 'Lady Riche'. Unto the Temple of Thy Beauty. A la Mode de France. A Country Lasse. Since Robin Hood. Trenchmore

The Society of Strange and Ancient Instruments

Society of Strange and Ancient Instruments Ⓢ SSAI02 (67' • DDD)



When in 1599 Will Kemp, great clown of the age, late a member of Shakespeare's

company and probably the creator of Bottom and Dogberry among other roles, undertook the publicity stunt of dancing from London to Norwich, it seems that there were men in the land who suspected that he didn't actually do it. To this outrageous slur on my kinsman (well, maybe) we owe his pamphlet *Nine Daies Wonder*, in which he set out to prove himself with a description of his adventures along the way, which included enjoying lavish hospitality from Sir Edwin Rich at Thetford, being honoured by the city waits in Norwich and treading a jolly measure over the course of a full mile of his journey near Melford with a lippy lass with 'well-larded' sides. Ah, those were the days.

The Society of Strange and Ancient Instruments have allowed themselves to be inspired by these feats but not attempted to devise a historical musical reconstruction, as the inclusion of such un-English instruments as nyckelharpa and hardanger fiddle should alert us. These are not prominent, however, and the sound created by their collection of citterns, guitars, viols, hurdy-gurdy and assorted winds (including dulcian and cornett) is pretty much along the lines one might expect. The music foots it through the bawdy (rude rhymes thwarted in 'Hard by a Mighty Pine Tree'), the courtly ('Essex Anticke Masque' and 'Adsonns Maske'), the folksy ('Kemp's Jig', though not in the tune I know) and the high art ('The Silver Swan' arranged for solo voice and instruments, and songs by Dowland and Pilkington). The standard of playing is strong (in particular in some skilled cornett divisions from Ian Harrison), and the singing from Harrison and Jeremy Avis characterful and rightly wary of over-refinement. Good times all round, it seems, when Mr Kemp is in town.

Lindsay Kemp

GRAMOPHONE *Collector*

POST-MINIMALIST EXPERIMENTS

Pwyll ap Siôn listens to some recent releases that go beyond minimalism and yet defy straightforward labelling

Ambient, electronic, experimental, environmental, improvisatory, minimal, post-minimal, new age... these terms have been around for some time but in reality only partly convey the stylistic breadth and creative diversity that belong to today's 'new music' scene.

Australian improvisational trio **The Necks** continue their interest in developing extended extemporisations over prolonged periods in *Open*. Consisting of a single track lasting just under 70 minutes, *Open* shifts between passages that contain no more than an occasional sizzle cymbal or tom-tom, supported by a resonant note or two in the double bass, to busier pentatonic perambulations and rippling repetitions on piano or thick sonic swathes on organ. The level of interaction between the three musicians is high but there are moments when the music frustratingly signals its intention to 'go somewhere' without ever quite getting there.

Comparisons have been made between The Necks' work and talented percussionist **Håkon Stene** but there is very little that is improvised on 'Lush Laments for Lazy Mammal'. Six compositions by Laurence Crane provide the main focus, along with an arrangement for percussion of Gavin Bryars's 1981 composition for multiple pianos, *Hi Tremolo*. Here, and elsewhere on the album, Stene's innate sense of rhythmic pacing, flow and understanding of the material results in a series of evocative and delicate soundscapes, with notes settling like dust in a sunlit room.

New York ambient duo **itsnotyouitsme** have been recording together for over 10 years but on 'This I', Caleb Burhans's treated violin and Grey McMurray's electronically processed guitar are joined by Theo Bleckmann's powerful, haunting voice and Skúli Sverrisson's amorphous, subterranean bass. As suggested by one of its many elliptical track titles, there is something beautiful yet broken in the manner in which their music rises and falls like sonic waves in slow motion. The treatment of the four lines imparts an almost string quartet-like quality to 'This I'. Much of the musical argument revolves around the manner in which layers interact and blend with one another.



Not so lazy: Håkon Stene flexes his rhythmic muscles.

This process of transformation and transmutation is also central to **Bora Yoon**'s music, although the results are far more immediately tactile and physical. Yoon describes 'Sunken Cathedral' as 'a sonic journey through the architectural chambers of the body', which in *Little Box of Horrors* turns into a nightmarish and almost hallucinogenic vision. The rest of the album is not so dark and unsettling. Yoon is at her best when her remarkable voice is given free rein, however. It is not often that one hears a medieval chant sung to the accompaniment of a barking dog but Yoon's vocal arrangements of plainsong are strikingly beautiful. *Doppler Dreams* rounds off the album with an evocative and fitting homage to Meredith Monk.

Sophie Harris has been cellist of the Duke Quartet since 2002. 'I feel the silence' marks something of a departure, combining performance, poetry and improvisation to produce an intense and highly personal series of reflections and meditations on varying subjects. The cello remains central to everything that goes on – plangent and expressive in 'Purcell' and 'Joaquin', gritty and edgy in 'Kafka', strangely ethereal in 'Icebergs' – supporting her belief that 'the authentic journey is always paramount, to return to the tradition of a universal language of story-telling'.

Story-telling of a quite different kind is presented in **Julia Wolfe**'s *Steel Hammer*. Wolfe deconstructs the well-known 19th-century tale about the American

John Henry who hacks his way through a tunnel with a steel drill in a race against a machine. He wins the race only to die of exhaustion. The story provides plenty of scope for Wolfe to explore a particularly muscular and hard-edged post-minimalist style, especially in the highly dissonant metric and harmonic convulsions of the race itself. But Wolfe goes way beyond mere musical representations of Henry's pounding hammer. She quite literally digs deeper into the story in order to expose and illuminate its inherent contradictions. Every word is weighed up in Wolfe's setting and imbued with meaning and significance, and the vocal writing for the excellent Trio Medieval is also brilliantly conceived.

The ghost of the industrial revolution also haunts **Jóhann Jóhannsson**'s music for *The Miners' Hymns* but in a very different way. Originally written to accompany Bill Morrison's remarkable film about mining communities in North England, the work was first performed in Durham Cathedral in 2010. Enhanced by the cathedral's cavernous acoustics, Jóhannsson's resonant, monumental yet at the same time elegiac music transcends the day-to-day hardship and strife of the miners depicted in Morrison's film but still manages to reflect a dignity, honesty and humility that disappeared with the demise of these communities. Powerful stuff indeed. **G**

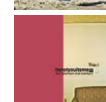
THE RECORDINGS



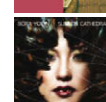
'Open' **The Necks**
Northern Spy © NS047



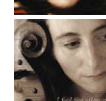
'Lush Laments for Lazy Mammal'
Håkon Stene
Hubro © HUBROCD2544



'This I' **itsnotyouitsme**
New Amsterdam © NWAM052



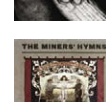
'Sunken Cathedral' **Bora Yoon**
Innova © INNOVA880



'I feel the silence' **Sophie Harris**
Music & Media © MMC107



J Wolfe *Steel Hammer*
Bang on a Can; Trio Mediaeval
Cantaloupe © CA21099



Jóhannsson *The Miners' Hymns*
Bang on a Can; Trio Mediaeval
NTOV © CD13-13

Carlo Bergonzi

Mike Ashman pays tribute to the great Italian tenor who died in July at the age of 90 leaving behind him some of the most beautiful examples of the tenor's art on record

To write about the tenor Carlo Bergonzi – who died in a Milan hospital on July 25, aged 90 – is to write about a great singer and musician who recorded frequently and whose voice the microphones loved. Bergonzi came – and sounds like he comes – from the generation just before Pavarotti, Domingo and Carreras, the Three Tenors who put ‘Nessun dorma’ into football’s World Cup. His own contemporaries and often bitter rivals were Mario del Monaco and Franco Corelli, both good stage actors and sex symbols, assets for which Bergonzi could not begin to rival them.

But, compared to the five tenors cited above, Bergonzi was a singing purist: the voice was something very special. It was not large but it was keenly focused. It was certainly and, for much of his stage repertoire, usefully baritone. (The repertoire was wider than that of the average big house tenor, including – in addition to the standard Verdi, Puccini and Donizetti – much then-rare early Verdi, Ponchielli’s *La Gioconda* and *verismo* like Cilea’s *Adriana Lecouvreur* and the famously unhysterical Canio (Leoncavallo’s *I Pagliacci*) he recorded for Herbert von Karajan.)

Bergonzi’s voice was produced with extraordinary breath control (to maintain which this tenor refused to skip around stages at the whim of directors for whose profession he had limited respect) and a range of colour that seemed more classical and somehow classier than the histrionically motivated painting of more dramatic vocalists. Alan Blyth was right when he pointed out in these pages (4/99) the different, perhaps more obvious attributes of other great 20th-century tenors – louder, more individual sound, and so on. But breath control and colour were the clinching factors that took Bergonzi to a high renown that was often more apparent to cognoscenti and those within the profession than the bullfight cheers of enraptured fans. Although he made good records for at least four major companies – Decca, DG, EMI and Philips – he never

‘Bergonzi was a singing purist: the voice was something very special. It was not large but it was keenly focused’

found his patron in either record label or conductor. His work spoke for itself, subtly, but there was nobody who *had* to have him.

For all these reasons Bergonzi was good at being what few tenors wanted to be – a non-hero. He was Radamès and Riccardo (in *Ballo*) rather than Otello or Manrico, Rodolfo or Pinkerton rather than Calaf. Even his much admired Nemorino (*L’elisir d’amore*) was more sweet and loveable than funny, cunning or tragic. (Compare the open-handed simplicity – we might almost say subtextless-ness – of Bergonzi’s ‘Una furtiva lagrima’ with the lachrymose sub-Puccini aria made of it by

Pavarotti who claimed to be much influenced by the older tenor, calling him ‘The Boss’.)

Listen to the first extended solo in one of his famous and early recordings, ‘Celeste Aida’ from Decca’s Karajan

set. Why – a question much asked but rarely resolved – is Karajan so slow? Bergonzi knows the answer and provides it in his singing – this is no macho strut about commanding the Egyptian army but a sad, contemplative (and therefore slow) rumination about a love that cannot find fulfillment in this world but only on ‘a throne right by the sun’. Imagine what a musical struggle might there have been had Culshaw and Karajan given into Decca management’s suggestion of del Monaco as Radamès. The way in which Bergonzi breathes and fills up the space he gets from the orchestra, right up to the satisfying climax (not authentic, but don’t worry) is great art.

Elsewhere we can hear Bergonzi fascinatingly adapt himself (and even take over) conditions that might prove difficult. Stepping into the Decca *Ballo* (recently reissued as part of a

box-set called ‘The Verdi Tenor’, 478 7373) in place of the mortally sick and offended Björling, Bergonzi actually manages to relax Sir Georg Solti’s hectoring accompaniment to the love duet, staying in time and in tune for the first breathless exchanges then using (again) fine breathing and *rubato* to pull the longer declarations of suicidal love into an acceptably Italian duet with his Swedish Amelia, Birgit Nilsson. Listen to another

DEFINING MOMENTS

•1951 – *From baritone to tenor*

Makes tenor debut as Andrea Chénier three years after baritone debut as Rossini’s Figaro

•1956 – *Aida arrival*

Metropolitan Opera debut as Radamès

•1958 – *Benchmark Butterfly*

First recording of complete opera (*Madama Butterfly* for Decca); 38 were to follow, including off-the-air performances

•1974 – *Viva Verdi*

Records a virtually complete survey of 31 Verdi tenor arias

•1992 – *Curtain call*

Farewell recitals in London and New York

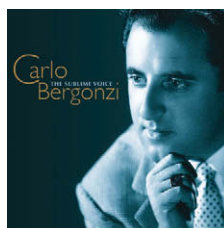


Carlo Bergonzi with Maria Callas in December 1964 during recording sessions in Paris of Puccini's *Tosca*, conducted by Georges Prêtre

early classic of his discography – *La bohème* under Serafin with Renata Tebaldi as Mimì. Here Bergonzi, not in any way attempting vocally to mock up the actual youth of Rodolfo, manages by the most precise use of note lengths and pauses in ‘Che gelida manina’, to achieve an extraordinary pitch of emotion (and continues it into ‘O soave fanciulla’) without any of the traditional gurning. He is also very strong in Act 3’s outpouring to Marcello (‘Mimì é una civetta’, etc), mostly by not stealing time to spit the accusations out like slaps. Many of these things may sound like routine advice from a good teacher or conductor but it’s wonderful to hear them done so perfectly.

In this saint’s catalogue, let’s say something less idyllic about him. Bergonzi’s lack of acting ability soon became

almost as legendary as his singing and he cut a short, well-built figure from a relatively early age. He probably tried to go on too long and the final attempt (at Carnegie Hall aged 75) at *Otello* in concert was ill-conceived. But just go and listen to the records. **G**



THE ESSENTIAL RECORDING

‘Carlo Bergonzi: The Sublime Voice’
Arias by Leoncavallo, Cilea, Mascagni, Ponchielli, Puccini and Verdi
Decca **Ⓢ** ② 478 7584 (4/00)

Instrumental



William Yeoman on the latest de Visée disc from Fred Jacobs:

'In the agreeably melancholic shadows of the sarabandes, both musician and instrument come into their own' ► **REVIEW ON PAGE 85**



Jed Distler reviews a nocturnal exploration from Jenny Lin:

'Her discreetly doled-out rubatos liberate Liszt from more than a century's worth of vulgar encrustation' ► **REVIEW ON PAGE 86**

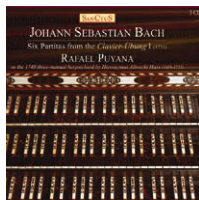
JS Bach

Six Partitas, BWV825-30

Rafael Puyana *hpd*

Sanctus Ⓢ Ⓢ SCS027/9 (156' • DDD)

Recorded 1985



I've noted in these pages before the re-emergence of the 16-foot register

(sounding an octave below normal pitch) in performances of Bach's harpsichord music, notably at the hands of Andreas Staier and Aapo Häkkinen. One person who would doubtless have been delighted by such a turn of events before his death last year was Rafael Puyana, who in his booklet-note to this recording laments that for the last 50 years or so harpsichord orthodoxy has favoured the 'seductive sounds' of French- and Flemish-style instruments 'emasculated by the austere removal out of musicological prudery of *genouillères* and *boîte d'expression*' – in other words, that a purist ideal of uniformity of sound has declared the use of such things as the 16-foot, two-foot and colour-changing lute or nasard stops to be 'vulgar'. Staier and Häkkinen have recently revealed that it need not be so; but here is Puyana in recordings from the 1980s, now released for the first time, showing that there was a historical case for it all along.

That case is made by the harpsichord itself, an imposing specimen built in 1740 by Hieronymus Albrecht Hass boasting no fewer than three manuals. In this it is the only surviving instrument of its kind, a mighty apotheosis of the German school of harpsichord makers whose organicist pursuit of a wide colour palette can hardly be ignored when searching for an appropriate sound world for Bach. Puyana uses all the sounds at his disposal but is far from being vulgar with them, generally favouring block contrasts of timbre over gratuitous manual-hopping, and often finding a truly impressive grandeur. A pupil of Landowska, his natural tendency is towards the *legato* line, with more detailed

articulation used mainly to help achieve contrapuntal clarity, something he does very well, even when the 16-foot is on (just listen to the Fifth Gigue). There is mastery here; but less gripping is a stately steadiness of tempo that can make somewhat featureless landscapes of some movements. And, magnificent as it looks, the actual sound of the harpsichord is not in itself an especially beguiling one. There are also some strange edits to disturb the listener.

The story of how this instrument came into Puyana's possession and of its restoration is a warming one and is well told in the booklet by the producer, whose labour of love this release truly is. Yet while harpsichord enthusiasts will certainly need to hear it, it is unlikely to become a first choice for the repertoire. **Lindsay Kemp**

JS Bach

Trio Sonatas – BWV525-530

Bjørn Boysen *org*

Euridice Ⓢ EUCD90 (64' • DDD)

Played on the Gloger organ, Kongsberg, Norway



The distinguished Norwegian organist Bjørn Boysen (b1943) has known these

seminal works, written as teaching material for Wilhelm Friedemann Bach, since his own student days in the mid-1960s. This is Boysen's third Bach disc for the Euridice label, a natural successor to the *Orgelbüchlein* (recorded 2008) and the 'Leipzig' Chorales (2011). The magnificent Rococo church in Kongsberg, on the south-west side of the Oslo fjord, contains the largest preserved 18th-century organ in Scandinavia. Built by GH Gloger in 1765 and mostly recently restored by Ahrend in 2001, its 40-plus stops provide plenty of timbral variety for the six sonatas' 18 movements.

These instantly attractive, ebullient (though awkwardly spine-twisting), elegant masterpieces pose considerable challenges of co-ordination for the player. The term

'multitasking' doesn't really come close!

Needless to say, Boysen's secure technique copes admirably. He clearly loves this music, bringing a sophisticated intimacy to the slow movements and a sparkling bounce to the major-key *allegros*. He displays good taste throughout, although there is an occasional smudging of rhythmic detail, for example in the finale of the second sonata, where Bach's contrapuntal games try to rip the music apart. Boysen also indulges in a fair amount of *rubato* and some listeners might tire of his over-use of the tremulant in the central movements. However, the main drawback of recording an organ of this vintage is the noisy pedal action, which occasionally provides an intrusive and clattering fourth contrapuntal line.

Although this a fine survey, Robert Quinney's recording on the Frobenius organ of The Queen's College, Oxford (an Editor's Choice in January 2012) is still my top choice. **Malcolm Riley**

Selected comparison:

Quinney (1/12) (CORO) COR16095

Glass

'Mad Rush'

Opening. Metamorphosis I-V. Mad Rush.

Dead Things. Wichita Vortex Sutra

Sally Whitwell *pf*

ABC Classics Ⓢ ABC476 4469 (62' • DDD)



Earlier this year Sally Whitwell performed Philip Glass's Etudes for solo piano in Los

Angeles alongside Maki Namekawa and the composer himself, further proof – if any were needed – of Whitwell's rise to fame as one of today's foremost interpreters of minimalist piano music.

In fact, Whitwell's interest in Glass's music dates back many years. Originally released in her native Australia in 2011, 'Mad Rush' serves as an excellent introduction to the composer's piano music. Whitwell compares Glass up close

to 'impressionist pixelations', adding that it's important to step back a little in order to see its 'magnificent, undulating, organic shapes'. It is this ability to step back and communicate the music's overarching sweep without losing sight of the details that marks out Whitwell's recording from any number of recordings of Glass's piano music. Her take on *Metamorphosis* is particularly effective. By slowing down *Metamorphosis II*, giving *III* the character of a *scherzo* and *IV* that of a finale, Whitwell imparts an almost sonata-like unity to the cycle (with the first and last pieces acting as introduction and conclusion respectively). Her ability to shape and sustain in physically and mentally more demanding works such as *Mad Rush* and (especially) *Wichita Vortex Sutra* also stands out.

Both the piano itself (designed by Stuart & Sons and employing a vertical string coupling device in the form of the 'bridge agraffe') and pop-style close-miking result in a more intimate sound which still retains some of the typical sense of space found in most classical recordings. For Whitwell it's all about connection and communication, and 'Mad Rush' manages that in abundance. **Pwyll ap Siôn**

Leighton

'Organ Works, Vol 1'

Six Fantasies on Hymn Tunes, Op 72. Martyrs: Dialogues on a Scottish Psalm Tune, Op 73^a. Improvisation in memoriam Maurice de Sausmarez. Missa de Gloria (Dublin Festival Mass), Op 82

Stephen Farr, ^aJohn Butt *org*

Resonus (M) ➔ RES10134

(79' • DDD • resonusclassics.com)

Played on the Rieger organ of St Giles' Cathedral, Edinburgh



This is the first time Kenneth Leighton's organ music has all been recorded by one player on one instrument. To be honest, it's not exactly one player, but more of that later. As for the instrument, the bright, somewhat angular Edinburgh Rieger, despite this kind of recording which blunts some of the instrument's rawer edges, may clarify Leighton's dry and acerbic chromaticisms, and illustrate with great vividness the detail of the extended *Missa de Gloria* (not least in the invigorating opening to the *Gloria*), but for my taste lacks the grandeur and heady atmosphere of the echoing Blackburn Walker which so disappointed Christopher Nickol when he reviewed the comparative Naxos disc back in September 2011.

CN was also disappointed by the omission from that disc of three of the six *Hymn Tune Fantasies*. No such disappointment here. All six are included, and with Stephen Farr's crisply rhythmic playing we experience with wonderful clarity Leighton's clever manipulation of these familiar, comforting tunes. How lovely, for example, to hear the somewhat mundane 'Jesus bids us shine' transformed into such an enchanting and jaunty jig.

The excellent Resonus artwork includes a picture of four hands (and part of an ear) at the organ console. Captioned 'Stephen Farr and John Butt', it draws attention to the fact that *Martyrs* is a duet. Organ duets can be fun but this is serious stuff, and the Farr/Butt partnership reveals considerable unity of musical thought to produce an immensely absorbing account. Indeed, it is the sheer musical quality of Farr's playing and his obvious sensitivity towards the rhythmic and textural detail of Leighton's music which makes this a hugely impressive release. I eagerly await the next volume.

Marc Rochester

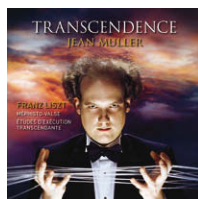
Liszt

'Transcendence'

Mephisto Waltz No 1, 'Der Tanz in der Dorfschenke', S514 (arr Busoni/Horowitz). Etudes d'exécution transcendante, S139

Jean Muller *pf*

JCH Productions (P) JCH 2014/01 (76' • DDD)



Following his masterly disc of the Chopin Ballades (Fondamenta, 4/12), Jean Muller continues with Liszt's 12 *Etudes d'exécution transcendante*. And here once more his daunting technique and musicianship combine to give us one of the very finest recordings of what for many is the *ne plus ultra* of Romantic rhetoric and grandiloquence. Not that Muller makes light of his Herculean task, telling us in his notes that 'Feux follets' (No 5) is 'perhaps the most difficult work ever written for the piano...requiring the pianist to do the impossible'. Yet his command of this formidably inclusive lexicon of technique (lyricism as well as bravura) is unfaltering. His massive tonal weight in 'Mazeppa' (No 4) or 'Vision' (No 6) is quite without, say, Cziffra's wilful distortions and his opulent quasi-orchestral grandeur is never compromised by superficial virtuosity.

There is more on Lazar Berman's legendary recording, though Muller's distinctive voice shines through all his

performances. His 'Feux follets' is a wonder of scintillating double-note tracery and his way with the concluding 'Chasse-neige' is of an eerie power and desolation. Here is a true elemental rage that 'For the listener, who listens in the snow / And, nothing himself, beholds / Nothing that is not there and the nothing that is' (Wallace Stevens).

As a curtain-raiser Muller adds the First *Mephisto Waltz*, its diablerie enhanced via the Busoni-Horowitz arrangement. Muscles bulge and ripple (has Rafael Nadal taken to the keyboard?) with everything vividly and formidably characterised. Entitled 'Transcendence', this disc captures Muller's immense dynamic range, while on the front cover he is Mephistopheles himself. **Bryce Morrison**

Mussorgsky · Schumann

Mussorgsky Pictures at an Exhibition

Schumann Carnaval, Op 9

Kirill Gerstein *pf*

Myrios (P) MYR013 (63' • DDD/DSD)



Kirill Gerstein writes a thoughtful booklet-note musing on the fact that music's very

elusiveness means that we can create our own meanings when listening to pieces. And he draws persuasive parallels between the apparently irreconcilable worlds of Mussorgsky and Schumann.

And you sense, right from the opening Promenade of *Pictures*, that Gerstein has considered everything: textures are rethought, phrasing pondered, while tempi are fluid and oft-changing. The Promenades become less a unifying feature and more a set of variants, their differences played up. There's a sense of weariness at the outset, but it's presumably intentional. I confess I found myself more than a little mystified by some of Gerstein's interpretative decisions: his 'Tuileries' lacks caprice so the shocking contrast between this and the following 'Bydło' is underplayed. Osborne is terrific here, and, though Andsnes's 'Ox-cart' goes at an almost alarming lick, the vital contrast is still there. And while there's plenty of detail in 'Goldberg and Schmuyle', Gerstein seems to miss the drama of it. 'Baba-Yaga' is not without impact but you're not tempted to take refuge behind the sofa in the way that you do when Richter's at the keyboard; and the 'Great Gate' simply isn't imposing enough, sounding small-scale compared to Richter, Horowitz, Osborne or Andsnes. I can't help wondering if Gerstein is perhaps over-

Award Winners from Presto Classical

Gramophone Awards 2014 - our special celebration offers are now available online



Brahms: The Symphonies
Decca - 4785344 (3 discs)

£14



Volodos plays Mompou
Sony - 88765433262

£10



Schubert: Death and the Maiden, String Quintet
Supraphon - SU41102 (2 discs)

£13.50



Marenzio: First Book of Madrigals
Glossa - GCD922802

£10



CPE Bach: Württemberg Sonatas
Hyperion - CDA67995

£9.40



Prokofiev: Piano Concertos
Chandos - CHAN10802(2) (2 discs)

£20



CPE Bach: Magnificat
Harmonia Mundi - HMC902167

£9



Mozart: Requiem
Linn - CKD449

£10



Arise, my muse
Wigmore Hall - WHLIVE0065

£7



Schubert: Winterreise
Sony - 88883795652

£10



Benjamin: Written on Skin
Opus Arte - OA1125D (DVD),
OABD7136D (Blu-ray)

£18

£22



Ravel: L'heure espagnole, L'enfant et les sortilèges
fRA - FRA008 (DVD), FRA508 (Blu-ray)

£18

£22

Lifetime Achievement



Sir James Galway: The Complete RCA Album Collection
RCA - 88843026332 (71 discs)

£125



The Essential James Galway
Sony - 88843097832 (2 discs)

£12.75

Outstanding Achievement



Sir Neville Marriner: The Argo Years
Decca - 4786883 (28 discs)

£55



www.prestoclassical.co.uk/awards

The most user-friendly classical music site on the internet

PRESTO
CLASSICAL



Full of paradoxes: Kirill Gerstein records Mussorgsky and Schumann in Hall One of the Funkhaus, Berlin

intellectualising a work that needs to sound rawer and more blood-and-guts.

With Schumann's music the extremes are all there in his writing, waiting to be revealed. Again, Gerstein's reading is clearly the result of much consideration but his opening movement of *Carnaval* is fatally lacking in energy compared to Rachmaninov, Uchida, Hamelin or Cortot. Time and again Gerstein seemed to be trying too hard to bring across the constantly varying moods and characters of Schumann's *bal masqué*. Just sample 'Arlequin': winsome and delightfully unpredictable in Uchida's hands; charmlessly unsubtle in Gerstein's. Or the 'Valse noble', which Hamelin nuances so finely. Gerstein's 'Chopin' is more persuasive but his 'Chiarina' is oddly unaffectionate. And so it goes on. I kept hoping I'd warm to these readings on repeated acquaintance, but so far no luck.

Harriet Smith

Mussorgsky – selected comparisons:

Andsnes (12/09) (EMI) 698360-2

Osborne (3/13) (HYPE) CDA67896

Schumann – selected comparisons:

Uchida (5/95⁸) (PHIL) 475 8260POR

Hamelin (1/06) (HYPE) CDA67120

Rachmaninov (10/09) (NAXO) 8 112020

Scharwenka · Tchaikovsky


Scharwenka Piano Sonata No 2, Op 36.

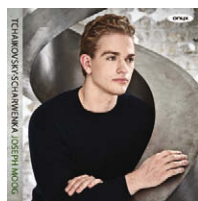
Im Freien, Op 38 – No 1; No 2

Tchaikovsky Piano Sonata, 'Grande Sonate',

Op 37. Romance, Op 5. Aveu passioné

Joseph Moog *pf*

Onyx  ONYX4126 (66' • DDD)



It takes a real virtuoso to make the gnarly, block-like piano-writing of Tchaikovsky's underrated *Grande Sonate* sound pianistically idiomatic and supple. Joseph Moog not only succeeds in doing this but also delivers one of the modern era's best recordings of this work, alongside those of Mikhail Pletnev and Vassily Primakov.

Moog manages to convey the opening movement's first theme's *pesante* directive with animation and flexibility, along with stronger rhythmic profile in the second theme, by taking the composer's *poco rubato* indication on faith. His literal yet subtly inflected approach to the slow movement's changes in mood and texture minimise the music's sectional nature, although veteran pianophiles might miss Grigory

Ginzburg's affectionate *tenutos* and vocal robustness. Inner voices and cross-rhythmic accents account for themselves throughout Moog's lithe, compact and deliciously scurrying *Allegro giocoso*. And Moog's fabulous technique enables him to cleanly delineate the *Allegro vivace* finale's massive, orchestrally inspired chords and cascading keyboard runs with maximum *tutti/solo* contrast and minimum tempo adjustment.

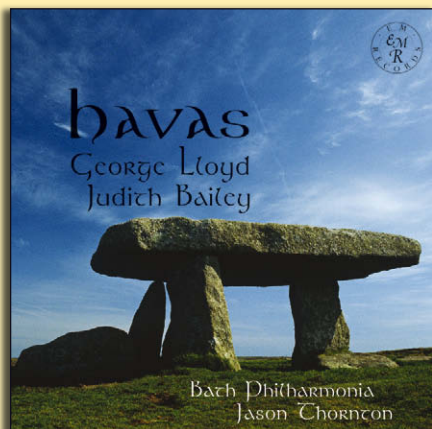
More than a mere filler, Xaver Scharwenka's Second Sonata is a minor masterpiece in its own right, packed with soaring melodies, dense harmonic manoeuvring and an overall keyboard layout that one could mistake for Schumann (the lush doublings, the obsessive dotted rhythms). Although Seta Tanyel made a fine recording of this work for her Hyperion Scharwenka cycle, I prefer Moog's characterful animation in the outer movements, his frolicsome fingerwork and pulverising accents in the second movement, plus his leaner, more transparent sonority all around. The variety with which Moog unfolds widely spaced chords and grace notes in the left hand makes his relatively strict tempo for the *Adagio* sound freer than it actually is.

The sensitive simplicity Moog brings to each composer's shorter works sweetens

EM RECORDS



EMR CD026



havas

GEORGE LLOYD

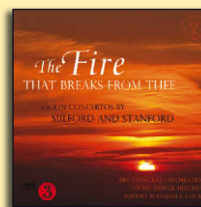
The Serf: Prelude to Act II
In Memoriam
Le Pont Du Gard
HMS Trinidad March

JUDITH BAILEY

Havas – a period of summer
Concerto for Orchestra
World Première Recordings

Bath Philharmonia
Jason Thornton (cond.)

EMR CD023



Stanford Violin
Concerto no.2

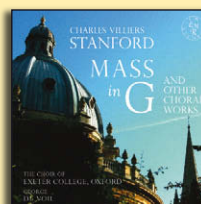
Milford Violin Concerto

World Première Recordings

BBC Concert Orchestra
Owain Arwel Hughes (cond.)
Rupert Marshall-Luck (vn.)

*Produced in association with BBC
Radio 3 and the BBC Concert Orchestra*

EMR CD021



Stanford Mass in G

World Première Recording

Parry Songs
and Anthems

The Choir of Exeter
College, Oxford
George de Voil (dir.)

Visit www.em-records.com

or contact Director **Em Marshall-Luck** at The Red House, Lanchards Lane, Shillingstone, Blandford Forum, DT11 0QU or email em.marshall@btinternet.com for further details or a full catalogue.

EM Records is distributed in the UK by Discovery and world-wide by Launch Music International

CLASSICAL MUSIC ON DEMAND

Concerts with the Gothenburg Symphony Orchestra for free whenever you like. Enjoy great artists, such as Christian Zacharias, Barbara Hannigan and David Afkham. New concert recordings continuously released as well as live broadcasts. Join us at gsoplay.com!

LIVE IN OCTOBER:

3 OCT 17.30 GMT +1
M LINDBERG

PIANO CONCERTO NO. 2
BRUCKNER SYMPHONY NO 9
GOTHENBURG SYMPHONY ORCHESTRA
CONDUCTOR KENT NAGANO
YEFIM BRONFMAN piano

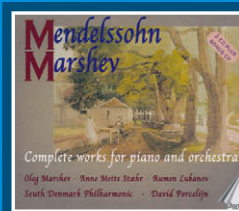
24 OCT 17.30 GMT +1

DOLLHOUSE
GOTHENBURG SYMPHONY ORCHESTRA
MARTIN FRÖST clarinet and conductor



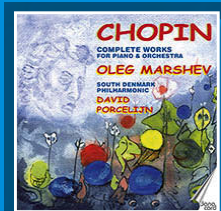
The Artistry of Oleg Marshev continues with two stunning new recordings on Danacord

www.danacord.dk



DACOC734-736

Mendelssohn
Complete Works for
Piano & Orchestra



DACOC701-702

Chopin
Complete
Works for
Piano &
Orchestra

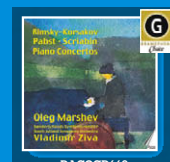
"The Russian pianist Oleg Marshev is one of the 'jewels in the crown' of Danacord's splendid label... Marshev copes brilliantly with the technical demands of this challenging music"
Musicweb International



DACOC672

Ravel/Debussy
Franck French Piano Works

Also available



DACOC660

Rimsky-Korsakov/Pabst
Scriabin Piano Concertos



Distributed in the in the UK by Discovery Records Ltd
Tel: 01380 728000 / www.discovery-records.com

the deal, notwithstanding the slightly dry sound. Jeremy Nicholas provides brief yet informative booklet-notes.

Jed Distler

Tchaikovsky Pf Son – selected comparisons:

Pletnev (REGI) RRC1143

Primakov (BRID) BRIDGE9283

Scharwenka Pf Son – selected comparison:

Tanyel (HYPE) CDH55132

Schumann

Abegg Variations, Op 1. Fantasie, Op 17.

Kinderszenen, Op 15

Lise de la Salle *pf*

Naïve © V5364 (61' • DDD)



For her eighth Naïve CD Lise de la Salle turns to Schumann, ranging from

Kinderszenen (most touching of childhood visions seen through adult eyes), through the *Abegg Variations*, written before the composer's virtuoso hopes were dashed by injury, to the *Fantasie*, Schumann's supreme keyboard masterpiece. Her selection is sufficiently individual to make comparison a marginal issue, and so too is her playing, which once more displays a distinctive personal eloquence.

She is gently confiding in 'Dreams' (at the heart of *Kinderszenen*), with memorably rapt final pages, and at her most refined and reflective in 'The Poet Speaks'. She takes a brisk hand to 'At the Fireside' before launching 'Knight of the Hobby Horse' with a blaze of energy. She leaps gratefully at the scintillating challenge of Var 3 from the *Abegg Variations*; if there is sometimes insufficient lightness, there is no doubting her overall mastery.

The biggest challenge, however, comes in the *Fantasie*, and here once more de la Salle shows a special awareness of Schumann's unsettled and unsettling Romantic nature, his wild shifts from ebullience to introspection. For Clara Schumann the *Fantasie* was beyond wonder. Such unbridled joy is reflected in de la Salle's bold and impassioned response. Pollini's translucency and Argerich's summer lightning are perhaps transcendental considerations but no one should miss this latest disc, further testament to a remarkable talent. De la Salle is well recorded and Naïve includes an interview with the pianist in the notes.

Bryce Morrison

Fantasie – selected comparisons:

Pollini (5/74^o, 5/88^o) (DG)

447 451-2GOR or 479 0908GB4

Argerich (SONY) 88697 85828-2

Seabourne

Steps, Vol 4: Libro di Canti italiano

Fabio Menchetti *pf*

Sheva Contemporary © SH104 (49' • DDD)



Previous releases of piano music from Peter Seabourne (9/13) gave notice

of a composer wholly at ease in the solo piano medium. This latest disc comprises the fourth volume of the large-scale cycle *Steps* – once again written with the artistry of Giuseppe Modugno in mind, and unfolding along the lines of an 'Italian songbook' where such facets as the village of Bertinoro, the life and work of Modigliani and the pianist's own playing all make their mark.

Libro di Canti italiano (2010) is a sequence of 19 pieces – or rather 'cameo snapshots', as the composer calls them – such as embody many of those qualities which might be felt innately Italian. To take four of the pieces, 'Piccolo canto d'amore tremante' (No 4) is an unanswered love song, its rippling melody shot through with acute poignancy; 'Carillon triste' (No 10) is a deft assembly of bell sounds and metrical patterns that evokes unexpectedly powerful emotion as it intensifies; 'Canto lontano' (No 14) is the rapt heart of the sequence, its three subtly differentiated verses marked off by ominous trills in the bass; and 'Canto gioioso' (No 19) concludes the collection with a dance-like verve and energy.

Ongoing commitments have meant that Modugno has not yet been able to perform this volume, though the artistry of Fabio Menchetti is its own justification, even if the sound could have done with a little more ambience. Succinct notes from Seabourne and pertinent reflection from Menchetti enhance a further welcome Sheva release. **Richard Whitehouse**

Visée

'Confidences galantes'

Pièces de théorbe – Suites in E minor; B minor; G minor; D major

Fred Jacobs *theo*

Metronome © METCD1089 (66' • DDD)



For his second recording devoted to the music of Robert de Visée, guitarist and lutenist to Louis XIV and colleague of François Couperin, Forqueray and Rebel, Fred Jacobs plays a massive, long-necked

theorbo made for him by Michael Lowe. Thanks to a scrupulous student of the French master, we know de Visée used such an instrument for these works: Jean-Etienne Vaudry de Saizenay's manuscript compilations and printed copy of his master's music includes handwritten annotations revealing both the instrument intended and the tablature's key.

This is an important point, as the larger instrument in A was more often found in an orchestral and chamber context, while its smaller and younger cousin in D was used for solo music. And while de Visée did indeed play continuo before the king as part of La Chambre du Roy, it's tempting to think he may have played some of the works featured on this recording by the king's bedside, a habit he had grown accustomed to as a court guitarist in the 1680s.

It's also tempting to think he would have played with at least as much luminous introspection and subtle manipulation of muted colours as Jacobs displays here. These *pièces de théorbe* largely comprise typical French dances with some beautiful transcriptions by de Visée of works by François Couperin and Lully. But while the lighter courantes, gigue and gavottes have a peculiar charm all their own, it's in the agreeably melancholic shadows of the sarabandes especially that both musician and instrument really come into their own.

William Yeoman

Diana Gabrielyan

Babajanyan Elegy. Impromptu. Dance of Vagharshapat. Six Pictures Mansurian Three Pieces Shostakovich Piano Sonata No 1, Op 12 Stravinsky Piano Sonata. Piano Rag Music. Ragtime. Tango

Diana Gabrielyan *pf*

Odradek © ODRCD311 (73' • DDD)

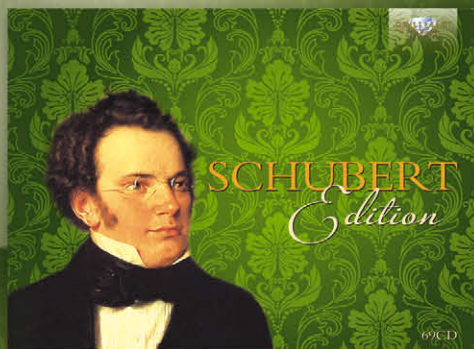


Armenian-born but Italian-based pianist Diana Gabrielyan presents an intriguing

recital of works by four 20th-century composers 'whose music has almost nothing in common'. She opens with the second of Stravinsky's sonatas (he failed to acknowledge the existence of his ripely Romantic first), delighting in its neo-classical chic. And if her performance is less spiky than some, it is more musicianly than many. She is gently coaxing in the *Adagietto*'s central enigma before ending with a necessarily more edgy bravura in the finale. *Piano Rag Music* concludes with a tango, grumpy and insistent rather than

BRILLIANT
CLASSICS

Brilliant Classics
is proud to present the most
comprehensive Schubert Edition
ever released...



94870

69 CD Box
Schubert Edition

Artists include:

Alfred Brendel • György Pauk • Soile Isokoski • Robert Holl
Dietrich Fischer-Dieskau • Siegfried Lorenz • Gundula Janowitz
Peter Schreier • Berlin Philharmonic Octet • Brandis Quartet
Staatskapelle Dresden • Rundfunk-Sinfonieorchester Berlin



94940

J.S. Bach
Complete Edition

ALSO
AVAILABLE...



95010

Mozart
Complete Edition

BRILLIANT
CLASSICS

www.brilliantclassics.com

RSK
ENTERTAINMENT

www.rskentertainment.co.uk

ONYX

NEW FROM ONYX



ONYX 4129

**James Ehnes & The Seattle Chamber Music Society
American Chamber Music**

James Ehnes and friends hit the road for a journey through some of the masterpieces of 20th century chamber music – Copland's Violin Sonata, Barber's String Quartet with its famous *Adagio*, plus works by Bernstein, Carter and Ives.



ONYX 4118

**Denis Kozhukhin
Haydn – Piano Sonatas**

'A stunning tour de force' said *BBC Music Magazine* of Kozhukhin's debut disc of Prokofiev Sonatas 6–8. Here Denis turns to another composer close to his heart – Joseph Haydn.



ONYX 4135

**Simon Trpčeski · Vasily Petrenko
Tchaikovsky – Piano Concertos 1 & 2**

'It is not simply that Simon Trpčeski has a phenomenal technique, crucially he has the intelligence to know how to apply it and at the same time can convey such joy in doing so' *The Daily Telegraph*. This release of Tchaikovsky's Piano Concertos 1&2 marks the debut on ONYX of Simon Trpčeski, and the RLPO and Vasily Petrenko. Look out for more exciting releases from them by visiting our website.

facebook

amazon.co.uk

www.onyxclassics.com

erotic, its conventional dance measures viewed, as it were, through a mischievous distorting mirror.

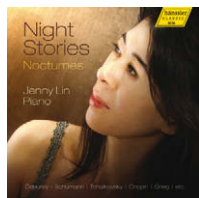
I would have wished for a greater sense of self-conscious grotesquerie in Shostakovich's First Sonata, a more high-octane intensity in the corkscrewing virtuosity of its final pages. Then there are three pieces by Babajanyan, pale if accessible tributes to Armenian folk melody, described by the booklet-note writer as having 'very fine tunes, simple and catchy'. This is true of the *Dance of Vagharshapat*, which would make for an attractive surprise encore. Babajanyan's *Six Pictures* show an advance in musical language but there is too little individuality or character. Finally, Tigran Mansurian's Three Pieces (1970), where the influence of Schoenberg predominates: fascinating splinters of sound, refined, though less spirited than claimed. Odradek admirably reflects performances that are fleet and elegantly proportioned. **Bryce Morrison**

'Night Stories'

Chopin Nocturnes – No 1, Op 9 No 1; No 13, Op 48 No 1 **Debussy** Suite Bergamasque – Clair de lune. Les soirs illuminés par l'ardeur du charbon **Fauré** Nocturne No 3, Op 33 No 3 **Glazunov** Etude 'La nuit', Op 31 No 3 **Glinka** Nocturne, 'Separation' **Grieg** Nocturne, Op 54 No 4 **Griffes** The Night Winds **Liszt** Liebestraum, S541 No 3 **Lourié** A Phoenix Park Nocturne **Paderewski** Nocturne, Op 16 No 4 **Schumann** In der Nacht, Op 12 No 5 **Tchaikovsky** Nocturne, Op 10 No 1 **Turina** Silueta nocturna, Op 65 No 1

Jenny Lin *pf*

Hänssler Classic © CD98 037 (62' • DDD)



Jenny Lin has always shown a knack for thematic programme-building, and this collection of pieces inspired by the night ranges from the thrice familiar to the rarely heard, and from wistful lyricism to muted agitation. Her opening selection, Debussy's 'Clair de lune', is starkly deliberate, straightforward and kitsch-free. It slips easily into the composer's recently discovered *Les soirs illuminés par l'ardeur du charbon*, setting the stage for a supple, flickering Schumann 'In der Nacht'. Next, Lin's shapely delicacy in Glazunov's *La nuit* lightens the mood, while her mellow, instrospective way with Tchaikovsky's Op 10 No 1 Nocturne suggests a Brahmsian sound, as does her prominent left hand in Fauré's Op 33 No 3.

While she intelligently scales the dynamics and climaxes of Chopin's Op 48 No 1, Op 9 No 1's decorative lines don't quite shimmer and soar to the magical

specifications of Horszowski's extraordinary recording (Nonesuch, 12/93). One could imagine Grieg's Op 54 No 4 Nocturne slightly faster and cast in lighter colours than in Lin's brooding rendition. She adheres to the marked articulation of Paderewski's Op 16 No 4 to much smoother effect than in Jeffrey Biegel's recent, relatively vehement interpretation (Steinway & Sons). The Griffes, Glinka, Turina and Lourié selections inspire some of Lin's most ravishing playing on disc.

Finally, her discreetly doled-out *rubatos* and thoughtful textural contouring liberate Liszt's *Liebestraum* No 3 from more than a century's worth of vulgar encrustation. In sum, this beautifully engineered release is a welcome addition to Lin's diverse and distinct discography. **Jed Distler**

'A Night With Friedrich Gulda'



Mozart Piano Sonatas – No 6, K284;

No 12, K332; No 18, K576. Fantasia, K397.

Plus performances by Gulda with The Paradise Trio, The Paradise Girls and DJ Vertigo

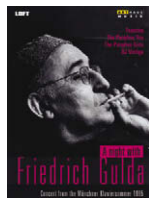
Friedrich Gulda *pf*

ArtHaus Musik © DVD 101 674

(85' • NTSC • 4:3 • PCM stereo • O)

Video director **Dieter Hens**

Recorded live at the Munich Klaviersommer, 1995



With his crazy Nelson Mandela shirt, purple shades and head cap of many colours, Friedrich Gulda looks every bit the dude. When this concert was recorded at the Munich Klaviersommer in 1995 the polymath Austrian pianist was already 65 years old; but the range of material he offered to that Munich audience, and the surefooted way he moves from authoritative performances of Mozart to equally in-the-pocket performances of funk-based jazz and, to end, a head-banging 20-minute techno set suggests a man whose body aged independently of his mind.

The atmosphere is glitzy Las Vegas ballroom. The audience are gagging for a good time and Gulda is received rapturously. So bright are the spotlights that they blur against the film and I feared at first that the recorded sound might be equally tinny and unresponsive. But watched through headphones on my MacBook the sound has remarkable clarity and definition.

Gulda's Mozart – perhaps not surprisingly – has a lilt and a swing that is aided and abetted by a clean-cut, almost Baroque sensibility that holds Romanticism in disdain. When he begins the finale of

K576 he counts himself in and arches his back like a jazzman finding his groove. And although it's tempting to comment more on the juxtaposition of styles than the musical material itself, let no one doubt that this is top-drawer Mozart-playing – the *Adagio* of K332 (s)wings with the grace of scat singing, and I like the way Gulda suddenly lurches towards the minor without any *rubato* or preparation.

And then party time! The Paradise Trio (featuring the excellent Hammond organist Barbara Dennerlein) played authentic fusion jazz, backbeats care of drummer Jojo Mayer. Gulda's solo on Dennerlein's 'Give it up' – a tune derived from Lee Morgan's 'The Sidewinder' – takes a line for a walk on the wild side before grappling with Brubeckian block chords. Gulda launches the techno set and then dances around the stage like a version of his own younger self. All that's left – and this is not very politically correct, I know – is for Gulda to introduce his dancing girls, who gyrate and twerk around his keyboard. This night with Friedrich Gulda wasn't over yet. **Philip Clark**

'Rarities of Piano Music 2013'

Chopin Mazurka in A minor, Op *posth*^a

Friedman Passacaglia, Op 44^b **Grieg** Dance from Jølster, Op 17 No 5^c **Korngold** Fairy Tale Pictures, Op 3^d – No 2; No 7 **Michałowski**

Mazurka, Op 17^a **Ornstein** Piano Sonata No 4^e

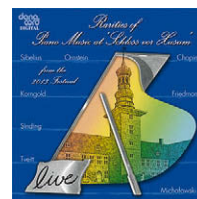
Sibelius Belshazzar's Feast, Op 51 – excs^f. Piano Sonata, Op 12^g **Sinding** Improromptu, Op 31 No 4^c

Tveitt Arvesylv (Family Silver)^c

^aLudmil Angelov, ^bHåvard Gimse, ^bSofja

Gülbadamova, ^cCecile Licad, ^gJean-Frédéric

Neuburger, ^dArtur Pizarro, ^fHenri Sigfridsson *pf*
Dacapo © DACOCD739 (79' • DDD)



What would we do without the annual Schloss vor Husum Festival? Here, pianists, known and unknown, gratefully gather to respond to the request for unusual offerings, to a timely reminder that the piano's vast repertoire extends far beyond endless performances of Beethoven's *Appassionata* Sonata and Mussorsky's *Pictures*. As the booklet-note has it, 'Husum is the obvious place for a broad-minded public'. And here, in its 27th year, is a cornucopia of riches played in dazzling and superb style by pianists who can let their hair down and rejoice, free from alien criticism and commercial considerations.

Håvard Gimse gives us Tveitt's *Family Silver*, music for those in love with the Arctic lights of a northern landscape. Then there is Sinding, and a timely reminder that

LOCATED THROUGHOUT THE BRITISH ISLES WE PRIDE OURSELVES ON OFFERING

INDEPENDENT CLASSICAL SPECIALISTS

- SUPERB VALUE
- KNOWLEDGEABLE STAFF
- EXTENSIVE STOCKS (OVER 10,000 DISCS IN MANY STORES)
- FAST ORDERING SERVICE FOR NON-STOCK ITEMS
- A VERY HIGH STANDARD OF SERVICE

Abergavenny Music 1
23 Cross Street,
Abergavenny, Gwent,
NP7 5EW
Telephone 01873 853394
www.abermusic.com

McAlister Matheson 3
Music Ltd.
1 Grindlay Street,
Edinburgh, EH3 9AT
Telephone 0131 228 3827
www.mmmusic.co.uk

J.G.Windows 5
1-7 Central Arcade,
Newcastle On Tyne,
NE1 5BP
Telephone 0191 232 1356
www.jgwindows.com

Bath Compact Discs 2
27 Broad Street,
Bath, BA1 5LW
Telephone 01225 464766
www.bathcds.co.uk

Presto Classical 4
7 Park Street,
Leamington Spa,
CV32 4QN
Telephone 01926 317025
www.prestoclassical.co.uk

Prelude Records 6
25b St. Giles Street Norwich,
Norfolk NR2 1JN
Telephone 01603 628319
www.preluderecords.co.uk

The Collector's Room 7
3 Endless Street, Salisbury,
Wiltshire, SP1 1DL
Telephone 017 22 326153
www.thecollectorsroom.com

Foyles 8
113-119, Charing Cross Road,
London, WC2H 0EB
Telephone 020 7437 5660
www.foyles.co.uk

Classical CD 9
10 Goose Gate,
Nottingham, NG1 1FF
Telephone 0115 9483832
www.classicalcd.co.uk

Les Aldrich Music 10
98 Fortis Green Road,
Muswell Hill, LONDON,
N10 3HN
Telephone 020 8883 5631
www.lesaldrichmusic.co.uk



PRIORITY NEW RELEASES



SCHUMANN: SYMPHONIES 1-4 SCOTTISH CHAMBER ORCHESTRA, ROBIN TICCIATI

After a series of concerts in Scotland, Ticciati and his orchestra record the four Schumann symphonies for Linn

£13.99

LINN CKD450 2CD



FROM THE IMPERIAL COURT STILE ANTICO

Beautiful polyphony written for the Hapsburg Court features in the latest release from Stile Antico

£12.99

HM HMU807595 CD



£11.99

BEETHOVEN: PIANO CONCERTO 5 NELSON FREIRE, GEWAND- HAUSORCHESTER LEIPZIG, RICCARDO CHAILLY

This Gramophone Award-winning partnership returns with a recording of Beethoven's Emperor Concerto, the first release in a projected cycle for Decca

DECCA 4786774 CD

MORE PRIORITY RELEASES AT VERY SPECIAL PRICES



£9.99

ERATO
2564636562
CD

STELLA DI NAPOLI JOYCE DIDONATO, ORCHESTRE DE L'OPERA LYON, RICCARDI MINASI

Neapolitan bel canto provides the theme for Joyce DiDonato's recital of grand scenes and real rarities from some of the masters of early Nineteenth Century opera



£11.99

NAÏVE
V5369
CD

PORPORA: ARIAS FRANCO FAGIOLI, ACADEMIA MONTIS REGALIS, ALESSANDRO DI MARCHI

Nicola Porpora wrote music for some the greatest singers of his age and here finds a suitable modern-day advocate in the amazing operatic countertenor Franco Fagioli



£11.99

ONYX
ONYX4135
CD

TCHAIKOVSKY: PIANO CONCERTOS 1 AND 2 SIMON TRPČESKI, ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA, VASILY PETRENKO

A debut recording for Petrenko and his orchestra on Onyx featuring the two Tchaikovsky piano concertos and the bravura pianism of Simon Trpčeski



At home in the north: Håvard Gimse brings his Norwegian sensibilities to piano works by Sinding and Tveitt on the latest crop of rarities from Schloss vor Husum

he wrote much of romantic beauty and interest apart from *The Rustle of Spring*. Sibelius's Sonata demands and receives from Jean-Frédéric Neuburger an outsize virtuosity, and in more Sibelius Henri Sigfridsson includes 'Khadra's Dance', a beauty-and-the-beast work complete with menacing, bear-like tread. Ludmil Angelov could hardly be more glowing in a Chopin Mazurka, followed by Michałowski's fervent and touching tribute to a composer who had died just two years before. Friedman's Passacaglia is surprisingly sombre and powerful, and Cecile Licad's performance of Leo Ornstein (the composer of *Suicide in an Airplane*) is of a mind-blowing brilliance. Finally, Artur Pizarro is elegant and seductive in two Korngold *Fairy Tales*, making you disagree with the American joke, 'more Korn than Gold'. What more could you wish for? **Bryce Morrison**

'The Rascal and the Sparrow'

'Poulenc Meets Piaf'

Bernheim Paris **Bouquet** Je sais comment
Dumont Mon Dieu! Non, je ne regrette rien
Louiguy La vie en rose **Monnot** C'est à
Hambourg. Les amants d'un jour. Mon
légionnaire. Un grand amour. Hymne à l'amour
Poulenc Chansons gaillardes - No 5, Couplets
bachiques. Chansons polonaises - No 2, Le

départ; No 4, Le dernier mazour. Cinq Poèmes
de Max Jacob - No 4, Berceuse. Cinq Poèmes de
Ronsard - No 1, Attributs. Deux Mélodies de
Apollinaire - No 1, Le pont. Deux Poèmes
d'Aragon - No 1, 'C'. Hyde Park. Improvisation
No 15, 'Hommage à Edith Piaf'. Léocadia: Les
chemins de l'amour. Montparnasse. Nos
souvenirs chantent. Parisiana - No 2, Vous
n'écrivez plus?. Rosemonde. Trois
Métamorphoses - No 1, Reine des mouettes;
No 2, C'est ainsi que tu es. Tel jour, telle nuit -
No 7, Je n'ai envie que de t'aimer

Antonio Pompa-Baldi *pf*
Steinway & Sons © STNS30015 (68' • DDD)



presents an irresistible 'conversation
between two icons'. Cabaret and concert
hall combine, principally in arrangements
of Poulenc songs by Pompa-Baldi and
'elaborations' of Edith Piaf by Roberto
Piana. A treasure chest of delights, this is a
richly inclusive view of Parisian life, of joy
and torment, of love lost and found. Only
in a few items is there a more clichéd slant,
of swinging down the Champs-Élysées,

cane in hand, beret coquettishly tilted. But
even here Pompa-Baldi's playing is so
stylish and assured that the most facile
offering becomes delectable.

Elsewhere, the opening 'Les chemins de
l'amour' – 'a torch song burning with long-
lost love' – is unforgettable, its waltz
rhythm conveying pain rather than gaiety.
The last of the 15 *Improvisations*
('Hommage à Edith Piaf') is given by
Pompa-Baldi with such sumptuous colour
and inflection that it haunts you 'long after
it is heard no more'. How he makes you
wait for the start of each tirelessly repeated
phrase, a seductive nuance that suggests
total empathy with the idiom. Then there
is the inevitable 'La vie en rose', where
Piaf's unforgettable intensity is wreathed
round in extravagant decoration. There are
wry and affectionate memories of Chopin
(his Mazurkas) in 'Le départ' and 'Le
dernier mazour', and a final frolic, 'Vous
n'écrivez plus?' that would have appealed to
Jacques Tati. Again, no praise could be
high enough for Pompa-Baldi's pianism,
which is of an endlessly enticing elegance
and finesse. He is excellently recorded;
and if you hear him in Poulenc's 15th
Improvisation (tr 2) I guarantee that unless
you are a puritan you will be lost forever.

Bryce Morrison

Judith Weir

Guy Rickards on the influences and career of the new Master of the Queen's Music

The confirmation – after weeks of leaks and speculation – of the appointment of Judith Weir to succeed Sir Peter Maxwell Davies as 21st Master of the Queen's Music set the seal on a quietly momentous event. For sure, the 388-year-old post carries with it (since the reign of George V) no official duties (beyond the hope that the incumbent might care to provide the odd fanfare here, the occasional birthday ode there), but even as an honorific it possesses a certain weight. The warmly received appointment of the post's first female occupant has significance well beyond the purely musical, something Weir's non-traditionalist, quietly radical art may enhance still further. And while Weir is less outspoken as a public figure than her immediate predecessor, she certainly seems to intend to use her new position to encourage the development of musical education in schools and music for amateur groups.

Not that Weir is averse to producing some well-crafted occasional music if the mood takes her and a suitable opportunity arises, as amply demonstrated by her brief cantata *Stars, Night, Music and Light* (2011, for the BBC Proms). Vocal music has been the cornerstone of her output from the outset of her career, and today encompasses straightforward choral settings – such as her *Two Human Hymns* (1995) for chorus and organ, including the beautiful *Love Bade Me Welcome*, which Weir adapted for six-part unaccompanied chorus in 1997; song sets and cycles – such as the powerful *woman.life.song*, written in 2000 for Jessye Norman; and operas. Weir made her name with a series of vocal works of different types and sizes in which her innate sense of theatre came openly to the fore, starting with *King Harald's Saga* (1979), a three-act opera

'However fleetingly reminiscences of other composers move in and out of focus in her music, it never sounds like anyone else'

for unaccompanied soprano lasting under 10 minutes in which the lone singer assumes eight different roles – plus a spoken narrator and, as 'chorus', the entire Norwegian army! – to relate the tale of Harald Hardradi's doomed invasion of England in 1066. From 1985 there's *The Consolations of Scholarship*, a mini concert chamber opera based on a 14th-century Chinese tale which also lies behind her first full-scale theatre piece, *A Night at the Chinese Opera* (1987), commissioned by the BBC for Kent Opera.

By this time, Weir had already composed the children's opera *The Black Spider* (1984, commissioned by Kent Opera), in which present-day events at an excavation in Poland and a 15th-century Swiss-German story collide. Subsequently, Weir has established herself as one of Britain's leading theatrical composers, with the part-opera, part-ballet *HEAVEN ABLAZE in His Breast* (1989), *The Vanishing Bridegroom* (1990), *Scipio's Dream* (1991,



New Master of the Queen's Music Judith Weir: an undeniable gift for setting texts

for TV), *Blonde Eckbert* (1993, perhaps the most successful of her operas to date), *Armida* (2005) and *Miss Fortune* (2011), the last of which attracted some fairly damning critical reviews after its UK premiere at Covent Garden in 2012. If *Miss Fortune* is her *Gloriana*, Weir's operatic ambitions – like Britten's in 1953 – are far from spent, and she is already working on her next project: *Count Öderland*.

Yet for all the power and deft interplay of elements that characterise her stage works, perhaps it is in the more intimate media of art song or choral motet that Weir's compositional genius is best appreciated. She has an undeniable gift for setting texts, whether of her own devising, as in *Missa del Cid* (1988) and her operas; by poets such as George Herbert; by the ancient Chinese writers Chuang Tzu and Mencius; in medieval Scots, as in *Illuminare Jerusalem* (1985); or traditional Latin hymnody, for example her recently completed motet *Ave regina caelorum* (2014). But it is in her 45-minute cycle *woman.life.song* that the full range of her vocal and instrumental facilities is displayed on the largest scale, accompanied by a uniquely constituted ensemble comprising trios of flautists, clarinetists and percussionists, plus harp, piano, guitar and string septet. The cycle is an integrated structure, setting various texts by Maya Angelou, Toni Morrison and Clarissa Estés depicting the life of a woman from youth to old age, and it's Weir's largest concert work. The recent announcement that Weir is to be Associate Composer for the BBC Singers for three years from 2015 should result in some major additions to the repertoire of that eminent choral company.



WEIR FACTS

Born Cambridge, May 11, 1954**Education** North London

Collegiate School;

pupil of John Tavener;

taught by Robin Holloway at

King's College, Cambridge;

studied with Gunther Schuller

at Tanglewood Summer School

Career Freelance composer;

CBE for services to Music, 1995;

Composer in Association with

CBSO, 1995-98; Artistic Director,

Spitalfields Festival, 1995-2000;

Queen's Medal for Music, 2007;

ISM Distinguished Musician

Award, 2010; Master of the

Queen's Music, 2014

Breakthrough work*A Night at the Chinese Opera*,

Cheltenham Festival, 1987

Definitive work*woman.life.song***On Weir** 'What are those weird,

slashing, wondrous orchestral

chords? How did she do that?'

(New York Times, 2002)

Weir on Weir 'As a composer,

you feel very much on the

edge - even of the classical

music world. But I don't mind

that. I think it appeals to my

temperament.'

'I've always been a harmonic

composer.'

'I don't plan the length of

pieces in advance. I take pieces

as they come. I sit down in an

almost unconscious way and

write the first couple of minutes

and see what the piece is like.'

Weir is often referred to as a Scottish composer, but she was actually born in Cambridge, admittedly to Scottish parents, and lived for various spells in or around London, about which she composed *CONCRETE* (2007)

for speaker, chorus and orchestra. There is no denying the Scottishness in many of her works – whether *The Bagpiper's String Trio* (1985), the song cycle *Scotch Minstrelsy* (1982), *Airs from Another Planet* (a set of four Scottish dance fantasias, 1986), *Ardnamurchan Point* (1990) for two pianos, or the opera *The Vanishing Bridegroom* (recently issued by NMC), to name a few – but her output has been enriched by influences and inspirations from many areas, medieval European and Chinese literature not least. Musically, while her vocal writing in cycles such as *Songs from the Exotic* (1987) and *The Voice of Desire* (2003) shows that she has learnt well from Britten, this is transmuted by her own rather different sensibility, and in her instrumental works echoes of Stravinsky, Sibelius and Messiaen are just as likely to sniff the air for a few bars. In an interview for *Gramophone* (November 1995), Weir admitted, 'I have no sense of quotation, and I'd certainly not go back over a piece and think "Uh-oh, those oboe chords are spaced like Stravinsky, I'd better not do that." There are certain sound combinations that are very beautiful and I use them.' But however fleetingly reminiscences of other composers move in and out of focus in her music, it never sounds like anyone else.

This may be due partly to the inner concentration and sparseness of texture that are common features of many of her compositions, such as the String Quartet (1990), where two slow-paced movements precede a more vigorous *scherzo*, her piano quartet *Distance and Enchantment* (1989), or the piano quintet (with double bass) *I Broke Off a Golden Branch* (1991), in which Messiaen-like bird calls float on the breeze above a broad, wide-open musical landscape. Indeed, the environment and matters ecological have been another source of inspiration for Weir's music (as they have also for her older contemporary John McCabe – who is of part-Scottish descent), especially in her chamber output: for example in 'How Grass and Trees Become Enlightened' (the first movement of *Piano Trio Two*, 2004), *I Broke Off a Golden Branch* and the pair of string duos from 2006 – *Atlantic Drift* for violins, and *What Sound Will Chase Elephants Away?* for double basses. The trend has also manifested itself among her orchestral works, such as *Natural History* (1998) for soprano and orchestra and the vibrant and colourful orchestral tone poems *Forest* (1995) and *The Welcome Arrival of Rain* (2001), all of which have been issued on disc by the label that has done most to propagate her music on disc, NMC. It is an output with few of the conventional forms – no symphonies or sonatas, for example; a solitary concerto, for piano (1997); yet Weir re-examines each genre she touches as thoroughly as other celebrated radicals have done. If she can bring that rigour to her mastery of the Monarch's Music, so much the better. **G**

RECOMMENDED RECORDINGS

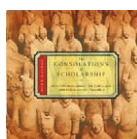
Three discs that show the range of Weir's output

**A Night at the Chinese Opera**

Soloists, Scottish Chamber Orchestra / Andrew Parrott

NMC Ⓢ ② NMCD060 (11/00)

A Night at the Chinese Opera remains one of Weir's most successful, most unconventional and most approachable works. Parrott's Scottish ensemble perform live with vivacity and élan: if you only have one Weir recording on your shelves, this is the one to have.

**The Consolations of Scholarship.****King Harald's Saga. Piano Concerto.****Musicians Wrestle Everywhere**Judith Kellock *sop* Janice Felty *mez* Xak Bjerken *pf*

Ensemble X / Mark Davis Scatterday, Steven Stucky

Albany Ⓢ TROY803 (8/06)

While *King Harald's Saga* and *The Consolations of Scholarship* here receive deserved second recordings, it is the small-orchestral couplings that are the main event: the subtle and multifaceted Piano Concerto, with its string orchestral accompaniment, and the wind-dominated *Musicians Wrestle Everywhere* (1994), mixing Emily Dickinson and 'the exotic landscapes of London SE17'.

**The Welcome Arrival of Rain. Natural History.****Forest. Moon and Star. Heroic Strokes of the Bow**Ailish Tynan *sop* BBC Singers, BBC Symphony Orchestra /

Martyn Brabbins

NMC Ⓢ NMCD137 (8/08)

This collection reveals Weir to be a superb tone-poet with an enviable command of the modern orchestra. The five works here confirm her command of the communicable, whether based on subjects ecological or astronomical or – in *Heroic Strokes of the Bow* (1992) – on a Paul Klee picture.

Vocal



Richard Wigmore listens to Lieder from Prégardien Jnr:

'This is my kind of Wolf-singing – direct, unexaggerated, always responsive to what the composer asks for' ► **REVIEW ON PAGE 96**



David Patrick Stearns reviews Anna Prohaska's 'war' recital:

'She allows you to feel the song with the crisp delivery that has made her an important early-music singer' ► **REVIEW ON PAGE 97**

JS Bach

'Recreation for the Soul'

Cantatas – No 78, Jesu, der du meine Seele;
No 147, Herz und Mund und Tat und Leben;
No 150, Nach dir, Herr, verlanget mich

Elin Manahan Thomas *sop*

Daniel Taylor *countertenor* **James Gilchrist** *ten*

Magdalena Consort / **Peter Harvey** *bass*

Channel Classics (C) CCSSA35214

(63' • DDD/DSD)



Founded in 2009 by Peter Harvey, the Magdalena Consort now make their first

recording, of cantatas from three of Bach's career stages, and there is still surprisingly little competition in the field given that *The Essential Bach Choir*, Andrew Parrott's pathbreaking study, was published almost 15 years ago (Boydell: 2000). One such rival, however, is the London-based Bach Players, who recorded the two works made famous for their passacaglia movements, Nos 78 and 150. They are a true one-per-part ensemble, whereas the Magdalena Consort use a small string band (4-3-2-1-1), and the difference is immediately appreciable in the staggeringly ingenious opening chorus of No 78. Channel Classics' engineers surround the voices with instruments, so that Elin Manahan Thomas's soprano is not immediately distinguishable from the instrumental contributions to the cantus firmus, except by her vibrato, whereas Rachel Elliott and her choral colleagues have the space to inflect each word of this plea for rescue.

The four voices are fairly matched with each other, less so with their instrumental colleagues, and Harvey leads unfailingly elegant interpretations. At each turn, however, they yield to the textual and expressive detail of The Bach Players, who paint both the cedars and the soft breezes in the tiny trio of No 150, and then the shyly upturned gaze of the good Christian towards the Lord to a lulling accompaniment next heard at the end of

the first part of Handel's *Solomon*, 40 and more years later (Bach was all of 22 when he wrote BWV150), even if neither ensemble (or anyone else) attempts the extraordinary tone-painting of Gardiner's second Bach Pilgrimage recording of this youthful wonder.

Back to our consort, and the slightly more straightforward *Affekt* of mature Bach in laudatory vein for No 147, which elicits a marvellously spirited, snap-reaction opening chorus, before James Gilchrist hymns Mary's holy mouth with an almost unseemly sensuality. Compare the fluting church-tenor of Jeffrey Thomas in an uncharacteristically restrained recording by the granddaddy of Bach consort performance, Joshua Rifkin, and the concept of performance 'progress' doesn't seem so hubristic after all. **Peter Quantrill**

Cantatas Nos 78 & 150 – selected comparison:

Bach Phyls (HYPH) HPM002

Cantata No 147 – selected comparison:

Bach Ens, Rifkin (2/87) (LOIL) 455 706-20F2

JS Bach

'Secular Cantatas, Vol 4'

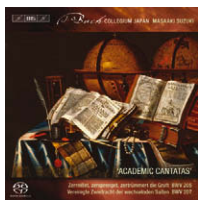
Cantatas – No 205, Zerisset, zersprenget, zertrümmert die Gruft, 'Der Zufriedengestellte Äolus'; No 207, Vereinigte Zwietracht der wechselnden Saiten

Joanne Lunn *sop* **Robin Blaze** *countertenor*

Wolfram Latke *ten* **Roderick Williams** *bar*

Bach Collegium Japan / **Masaaki Suzuki**

BIS (C) BIS2001 (73' • DDD/DSD • T/t)



Zerisset, zersprenget, zertrümmert die Gruft is a serenata for the nameday of Leipzig

University's popular law and philosophy teacher August Friedrich Müller, first performed (perhaps outdoors by torchlight) on August 3, 1725. A chorus of winds complain at being cooped up during the summer months. Aeolus releases them and gleefully anticipates the havoc they will cause (the god of the winds is sung playfully by Roderick Williams). Zephyrus (god of

evening breezes), Pomona (goddess of fruit trees) and Pallas (goddess of wisdom) eventually persuade Aeolus to relent and command the winds to be calm when they inform him it is Müller's nameday. This civilised nonsense involves the largest range of instrumentation Bach ever used in a single work: three trumpets, timpani, two horns, two flutes, two oboes, oboe d'amore and strings (including *concertante* viola d'amore and viola da gamba in Zephyrus's conciliatory 'Frische schatten, meine Freude'). Bach Collegium Japan's trumpets and horns mount a thrilling assault to play without modern drilled holes to fix their intonation to the expectations of modern ears, although the experiment stretches to the furthest edges of acceptable tuning in the bookend choruses. A virtuoso high violin and Joanne Lunn's voice intertwine prettily in Pallas's mildly suggestive 'Angenehmer Zephyrus'.

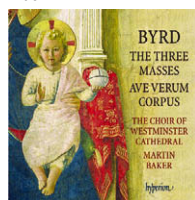
Vereinigte Zwietracht der wechselnden Saiten celebrates the university's appointment of Professor Gottlieb Korte (who gave his inaugural address on December 11, 1726). The allegorical libretto (hardly a *dramma per musica*) presents Industry, Honour, Happiness and Gratitude taking turns to pay compliments to Leipzig's newest don. The outstanding moment is Gratitude's 'Ätzt dieses Angedenken', in which Robin Blaze's gentle singing is accompanied by a lyrical pair of flutes with some softly repetitive interjections from unison upper strings that illustrate a hammer chipping away at marble. **David Vickers**

Byrd

Masses – for three voices; for four voices; for five voices. Ave verum corpus

Choir of Westminster Cathedral / **Martin Baker**

Hyperion (C) CDA68038 (71' • DDD • T/t)



Recordings of Byrd's three Masses are so numerous that comparisons with this one are best limited to recordings with

comparable forces. To my knowledge it's been more than 20 years since they were last recorded as a set with boy trebles. The Choir of Westminster Cathedral's approach is placid but not overly reverential: the longer-texted movements are formally clear and energetic where required. In comparison with the accounts from Christ Church and Winchester Cathedrals, the treatment of tempi is relatively unobtrusive, notwithstanding the usual shifts at 'Quoniam tu solus' in the *Glorias* and 'Et resurrexit' in the *Credos*. The choir is perhaps heard to best effect in the more tranquil later movements, the *Agnus Dei*s in particular: the use of solo voices at the beginning of the five-voice one is an effective touch. For the three-voice Mass the top voice is taken by a well-blended combination of boy altos and countertenors, making this the most distinctive interpretation of the three.

In previous reviews of this choir I've remarked on the spacious recorded sound. Here it compounds the one feature I'd fault: the lower voices sport a wider vibrato than the upper (the basses especially so), clouding the texture in fully scored and faster passages, such as the endings of the longer movements. Moreover, when the basses rise above their clef they are inclined to shout, which proves a distraction on repeated listening. The trebles are as bright as the sound image permits but in the concluding *Ave verum* they are not only perfectly clear but poignantly plangent.

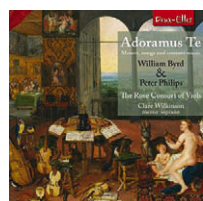
Fabrice Fitch

Masses – selected comparisons:

Winchester Cath Ch, Hill (12/90) (ARGO) 430 164-2ZH
Christ Church Cath Ch, Darlington (REGI) RRC1336

Byrd • Philips

Byrd Adoramus te Christe. With lilies white. Wretched Albinus. Domine secundum actum meum. How vain the toils. Constant Penelope. Attollite portas. Haec dicit Dominus. Ah silly soul
Philips Pavana & Galliaro. Passamezzo Pavan. Viae Sion lugent. Trio in the third mode. Ego sum panis/Et panis quem. Fantazias – No 1 a 6; No 2 a 6. Pavana and Galiarda Dolorosa. Trio in the first mode. Pater noster
Clare Wilkinson *mez* The Rose Consort of Viols
Deux-Elles © DXL1155 (73' • DDD)



The pairing of the Catholics William Byrd and his student Peter Philips is

logical both biographically and musically. Precisely because Byrd's music is the better known, the opportunity to confront them in closely related genres is instructive.

Byrd's consort songs and motets are balanced by motets by Philips, with Clare Wilkinson as the soloist. The penitential tone of the vocal pieces lends the recital a clear focus, leavened by the more varied affects of the instrumental pieces by Philips that make up the remainder of the recital. These are very fine, barring the odd passage that coins the stylistic small change of the time. The 'Dolorosa' Pavan and Galliard pair is splendid.

These are impressive interpretations. The Rose Consort's tone is placid and soft-centred but they cope very well with energetic passagework. This isn't faint praise, for there's surely room for a more relaxed approach than the exhilarated calisthenics of Phantasm. Clare Wilkinson turns in perhaps the finest performances I can remember from her in this repertoire. The elegy for Lady Margaret Montague, *With lilies white*, is particularly memorable. It bears a strong resemblance to the better-known laments for Sir Philip Sidney and Thomas Tallis. A nice touch is the use of period anglicised Latin pronunciation for the Byrd motets and Roman pronunciation for Philips's, but whether the latter would have applied in the Low Countries where Philips worked is a moot point. In other respects, the comparison does Philips no harm at all. **Fabrice Fitch**

Frescobaldi

Messa sopra l'aria della Monica. Toccata II. Civitas Hierusalem. Canzone XI a due canti detta la Plettenberger (Il primo libro delle canzoni). Ricercar dopo il Credo (Fiori musicali). Toccata IV per l'organo da sonarsi all'Elevazione (Il secondo libro di toccata). Iesu flos Mater Virginis. Ego sum panis vivus. Canzone II a due canti e due bassi. Capriccio V sopra la bassa fiamenga

Il Teatro Armonico / Alessandro De Marchi
Christophorus © CHEO193-2 (69' • DDD)
Recorded 1991-92. From Symphonia SY91S08



Frescobaldi was never officially *maestro di cappella* of any institution,

although the renowned keyboard composer was employed as organist in some of Rome's most important churches. A clutch of small-scale motets are preserved but the linchpin of this non-specific liturgical reconstruction is an eight-part Mass setting based loosely on the secular song 'Madre, monaca non mi vo'far', its manuscript in the archive of St John Lateran attributed somewhat insecurely to Frescobaldi. Proceedings are

fleshed out as necessary with Gregorian chants, three of Frescobaldi's certifiable short motets and a few keyboard pieces played excellently by Attilio Cremonesi on an organ built in 1545.

Early music twitchers may spot that the now-defunct Il Teatro Armonico included luminaries such as cornettist Jean Tubéry and singers Rossana Bertini, Marco Beasley and Furio Zanasi (who leads the plainchant); the performers are organised into two choirs, each consisting of revolving teams of four singers and four instruments, often with an instrument playing certain passages within the texture instead of a voice singing the line. The sound is often a bit rough around the edges but the fluent and skilful performance of the three-part motet *Ego sum panis vivus* (for two sopranos, tenor and basso continuo) contradicts criticism by the 17th-century writer Antimo Liberati that Frescobaldi was 'unhappy and inept as a composer of vocal music'. **David Vickers**

Grieg

Haugtussa. Six Songs, Op 25.

Twelve Songs, Op 33

Marianne Beate Kielland *mez*

Nils Anders Mortensen *pf*

LAWO Classics © LWC1059 (75' • DDD)



This all-Grieg recital opens with *Haugtussa*, surely one of the most loveable song-cycles

outside the German-language repertoire. Like a Nordic *Frauenliebe und -leben*, it follows the story of a shepherd girl's first love from early enchantment to loneliness and despair, set against a chill northern landscape of blueberry fields and mountain brooks. The mezzo-soprano Marianne Beate Kielland brings to it a gleaming voice, lit with cool sunlight from the north, and a native Norwegian's way with the words. There is a simplicity and directness about this performance, mirrored in Nils Anders Mortensen's accompaniments, that brings a deep-seated kind of satisfaction.

Kielland couples *Haugtussa* with two complete sets of songs, the twelve Op 33 songs to poems by Vinje and six Op 25 songs to poems by Ibsen. In these the tone is immediately more varied, from the dark, tragic mood of 'Guten' ('The Youth') through to the playful 'Med en vandlilje' ('With a waterlily', a favourite Schwarzkopf encore, though here with sentimentality briskly banished). A handful of songs from these collections – notably 'Våren' ('Last spring') and 'En svane'

(‘A Swan’) – are well known but it is good to hear the lesser-known in their rightful place, such as ‘Den Særde’ (‘The Wounded Heart’) and ‘Spillemænd’ (‘Fiddlers’), both plumbing depths in Kielland’s verbally pointed performances.

Monica Groop’s complete Grieg song-cycle for BIS has deeper, darker mezzo colours. Anne Sofie von Otter’s Grieg recital, a *Gramophone* Award-winner in 1993, offers a mixed programme headed by an intense, Lieder-like account of *Haugtussa* – not the traditional way, perhaps, but marvellously involving.

Richard Fairman

Songs – selected comparison:

Groop, Vignoles, Derwinger

(5/94⁸, 2/03⁸) (BIS) BISCD1607/9 (aus)

Haugtussa – selected comparison:

Von Otter, Forsberg (6/93⁸) (DG) 477 6326GGP

Haydn



Die Jahreszeiten

Dorothea Röschmann *sop* **Michael Schade** *ten*

Florian Boesch *bass* **Vienna State Opera Chorus;**

Vienna Philharmonic Orchestra /

Nikolaus Harnoncourt

Video director (performance) **Michael Beyer**

Video director (documentary) **Eric Schulz**

EuroArts (DVD) 207 2678; (Blu-ray) 207 2674

(150' + 25' • NTSC • 16:9 • 1080i • DTS-HD MA5.1, DD5.1 & PCM stereo • 0 • s)

Recorded live at the Salzburg Festival, July 2013

Includes documentary 'Nikolaus Harnoncourt rehearsing Joseph Haydn's *The Seasons*'



It may be perverse to give pride of place to the 'bonus' feature. But anyone acquiring this DVD of

Haydn's pastoral idyll should begin with Eric Schulz's riveting 25-minute documentary interleaving rehearsal footage (and the occasional shot of Salzburg) with Harnoncourt's thoughts on *The Seasons* and on conducting Haydn. An astonishingly vital 83-year-old, Harnoncourt stresses the need to understand Haydn's detailed rhetoric in order to avoid the unthinking routine that was all too common in Austria until recently. George Szell, with whom he played Haydn symphonies as a young cellist, comes under the cosh for his 'machine-like' performances. As Harnoncourt eloquently demonstrates in rehearsal, 'the written notes are only the beginning'. Inter alia, we see him encouraging the naturally refined VPO horns to blare ('schmettern') raucously in the spectacular hunting chorus, and, in the ploughman's song, getting the piccolo to play an octave higher than written to evoke

the 'whistling peasant'. As a sworn enemy of undifferentiated *sostenuto*, Harnoncourt is constantly urging chorus and orchestra to shade away, gradually or abruptly, on longer notes. In the process, the opening 'passage of winter to spring' becomes excitingly explosive, even at Harnoncourt's characteristically broad tempo. The majestic fugal finale of 'Spring' becomes airier, more nuanced, while the chorus in praise of wine acquires an added lurching exuberance.

In rehearsal and interview Harnoncourt makes a (usually) convincing case for his trademark flexibility of tempo in Classical repertoire. Even so, in one or two movements – the love duet in 'Autumn' or Hanne's *faux naïf* tale of country lass outsmarting randy lord – the fluctuations sound contrived rather than growing naturally from melodic and harmonic flux. In the main, though, this is a splendid, inspiring performance of a life-giving work. It's superbly executed by a 60-strong VPO, given a quasi-period makeover by Harnoncourt, and the elite of the Vienna State Opera Chorus, whose firm-toned sopranos are a world away from the fruity wobblers of old.

The soloists, though not quite the equal of those on Harnoncourt's recent CD version, are all vivid performers. Florian Boesch is a robust, genial Simon in the earlier parts of the oratorio, then makes something dramatic of his sombre memento mori in 'Winter'. Neither he nor tenor Michael Schade – hushed and fearful in his aria evoking the midday torpor – is ideally elegant in Haydn's brief bouts of coloratura. Dorothea Röschmann sounds a shade too mature and sophisticated for Hanne, though her poised, shapely singing is always a pleasure per se.

Camerawork is intelligent and unfussy, always focusing on what you want to see; and while the balance isn't always consistent, and the soloists are slightly too closely miked for my taste, hardly a note of Haydn's teeming woodwind detail, not least his delicious bassoon-writing, escapes the ears of the engineers. Buy this, then, not only for a performance that does rich justice to Haydn's bucolic masterpiece but also for Harnoncourt's ever-stimulating thoughts, and some notably revealing and entertaining rehearsal footage.

Richard Wigmore

Selected comparisons:

Harnoncourt (DHM) 88697 64267-2

Heggie

'Connection: Three Song Cycles'

Natural Selection. Songs and Sonnets to Ophelia. Eve-Song

Regina Zona *sop* **Kathleen Tagg** *pf*

Naxos American Classics (B) 8 559764

(59' • DDD • T)



Best known for his operas, Jake Heggie is also a prolific writer of songs

(over 250 to date), many of which form part of larger cycles such as those that feature on this disc.

These cycles give a good account of their composer's relative strengths and failings. *Natural Selection* (1997) sets five poems by Gini Savage that chart a young woman's search for her sense of self before finally attaining it within: a present-day take on Schumann's *Frauenliebe und -leben*, perhaps? *Songs and Sonnets to Ophelia* (1999) investigates the nature of one who is all too easily written off as a victim of circumstance – Heggie's own poem preceding three by Edna St Vincent Millay in which Ophelia ultimately comes to terms with her misfortune and, by doing so, transcends it. Much the longest of these three song-cycles, *Eve-Song* (1996) sets eight poems by Philip Littell in which the biblical Eve's eloquent recollections of her life become fused with equally prescient comments on the fall from grace of humanity at large.

Throughout these cycles, Heggie reveals an adept handling of the voice-and-piano medium – for all that the vocal line could have benefited from more expressive variety and the piano-writing from greater tonal nuance. Nor are excursions into jazz and popular idioms free from inhibition or contrivance. Yet it would be wrong to deny the ready appeal of these songs, not least with Regina Zona and Kathleen Tagg as such sympathetic exponents. Certainly those who feel the American art-song to have ended with Ned Rorem will find much to enjoy here. **Richard Whitehouse**

Schubert



'Nachtviolen'

Abendlied für die Entfernte, D856. Abendstern,

D806. Abschied D475. An den Mond in einer

Herbstnacht, D614. An die Nachtigall, D196.

Frühlingsglaube, D686. Herbst, D945. Der Hirt,

D490. Hoffnung, D295. Im Jänner 1817 ('Tiefes

Leid'), D876. Im Walde, D834. Lied eines

Schiffers an die Dioskuren, D360. Nach einem

Gewitter, D561. Nachtgesang, D314. Nachtviolen,

D752. Der Sänger am Felsen, D482. Der Schiffer,

D694. Der Strom, D565. Totengräber-weise,

D869. Über Wildemann, D884. Der Wanderer,

D649. Der Wanderer an den Mond, D870.

Wehmut, D772. Der Zwerg, D771



A robust, genial Simon: Florian Boesch, sandwiched between the Vienna Philharmonic and State Opera Chorus, on Harnoncourt's new DVD of Haydn's *The Seasons*

Christian Gerhaher bar **Gerold Huber** pf
Sony Classical © 88883 71217-2 (76' • DDD)



With few exceptions, Christian Gerhaher ventures well off the beaten track in this

superlative recital centring on the *echt* Schubertian themes of wandering, evanescence, night and lost or unattainable love. In his classic study of Schubert's songs (Duckworth: 1928), Richard Capell wrote of the rare 'An den Mond in einer Herbstnacht', somewhere between a Lied and an operatic scena, that it 'would reward an uncommon singer possessing art enough to maintain the interest for all of its length'. I suspect Capell would have given the nod to Gerhaher, in close partnership with the sentient Gerold Huber. With his lyric high baritone at its freest, Gerhaher has the uncommon gift of making everything alive, specific, while always sounding natural. Each shift of perspective in 'An den Mond in einer Herbstnacht' – say, the sudden stab of fear at the vulture gnawing the soul, or the lightening of gait and spirit at the memory of boyhood – is vividly caught. Yet the abiding impression, here and

throughout this recital, is of spontaneous directness, tempered by a certain restraint.

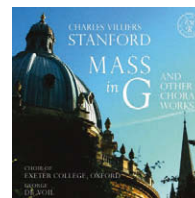
In the Gothic ballad 'Der Zwerg' Gerhaher eschews grotesquerie, making his effects by understatement and the plangency of his perfectly controlled *pianissimo* singing. The song emerges less as melodrama than as a mysterious human tragedy. 'Herbst', that bleak late masterpiece, is likewise elegiac rather than anguished, with Gerhaher cherishing the sculpted beauty of Schubert's melodic line. He can be charming, too, as in the lazy barcarolle 'Der Schiffer' and the pastoral sway of 'Abendlied an die Entfernte', where Huber gives a delightful lift to the 6/8 rhythms.

Several of the little-known early songs here look slender on the page. But with his Schubertian gift of mingled simplicity and vitality, Gerhaher makes something cherishable of the limpid, Mozartian 'Nach einem Gewitter' and the Baroque-inspired 'Hoffnung'. In two settings of the troubled Saxon poet Ernst Schulze, 'Im Walde' and 'Über Wildemann', Gerhaher catches the anguish and desolation without ever compromising beauty of tone and breadth of line. Gerhaher and Huber end their programme with a real rarity, 'Der Sänger am Felsen', a strophic song of rather

formal, classical cut. But they vindicate their choice with a performance of gentle eloquence and grace. Each successive verse is freshly, naturally, illuminated, with no conscious point-making. It crowns a superlative recital by a singer who for vocal beauty, poetic insight and expressive immediacy is surely unsurpassed in Lieder today. **Richard Wigmore**

Stanford • O'Neill • Parry

O'Neill Flynt **Parry** Songs of Farewell – My soul, there is a country; I know my soul hath power to know all things; Never weather-beaten sail; There is an old belief; At the round earth's imagin'd corners. Jerusalem. Dear Lord and Father of mankind. I was glad (1911 version) **Stanford** Mass, Op 46
Betty Makharinsky sop **Caitlin Goreing** contr **Tom Castle** ten **Will Dawes** bass **Tim Muggeridge** org
Choir of Exeter College, Oxford; Stapeldon Sinfonia / George de Voil
EM Records © EMRC021 (73' • DDD • T)



There has been a steady stream of discs from the smaller Oxbridge chapels over many years, recording the standard

repertoire on which they predicate their office. These are always interesting insights into what those choirs are doing but often don't bear too frequent revisiting for the music alone. The Choir of Exeter College, Oxford, is one of very few that has consistently produced performances that stand up as fully professional (especially since the top line moved to women in 2000). It is the only Oxbridge choir to sing three times a week purely under the direction of the organ scholar and it may be that sort of autonomy which means that this disc is so accomplished – an effect escalated by the Stapeldon Sinfonia (a chamber orchestra of conservatoire and university students) and the adept accompaniment of Tim Muggeridge.

Although the primary purpose of the disc is to present the world-premiere recording of Stanford's lavish and vibrant Mass in G, there is real delicacy, detail and momentum in all the performances, which means its other paragons of English choral music are more than simply one more example of Parry's *Songs of Farewell* that doesn't reach the exacting standards of Tenebrae or the crystalline purity of the choir of St George's Chapel, Windsor Castle. The overall sound is, in fact, only slightly let down by the organ, which is a bit loud for the chapel and, sadly, slightly tired mechanically, sounding a little coarse next to the refinement of the singing. **Caroline Gill**

Vaughan Williams

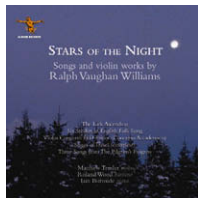
'Stars of the Night'

Songs of Travel^a. Six Studies in English Folk Song^b. Three Songs from The Pilgrim's Progress^c. Violin Concerto (Concerto accademico)^b. The Lark Ascending^b

^aRoland Wood ^{bar}Matthew Trusler ^{vn}

Iain Burnside ^{pf}

Albion © ALBCD018 (71' • DDD)



The pastoral landscapes of Vaughan Williams's *Songs of Travel* are

muddy underfoot with the imprints of the many baritones (and the occasional tenor) who have trodden them. Bryn Terfel, Thomas Allen and Christopher Maltman are just the beginning of a long list of travellers, who now count Roland Wood among their number.

Wood is a fine musical story-teller, articulating words and melodies with equal sensitivity and care. He has little inclination to indulge, however, and just occasionally a phrase or cadence will feel self-consciously snatched, so brisk is their dispatch. He

shines in the operatic intensity of the climax to 'Youth and love' and the forthright, declarative confidence of 'Bright is the ring of words', supported throughout by Iain Burnside's articulate accompaniment.

The *Songs of Travel* are the only straightforward work on a disc from the recording label of the Vaughan Williams Society that is otherwise filled with wonderful curiosities and oddities – chamber arrangements of songs from *The Pilgrim's Progress* and *The Lark Ascending* by the composer himself, and Constant Lambert's arrangement for violin and piano of Vaughan Williams's Violin Concerto.

The musical economy of the latter lends itself particularly well to Lambert's chamber treatment. The melodic architecture emerges clearly in Matthew Trusler's vital performance, which retains folk colours and gestures among straighter classical technique. What *The Lark Ascending* loses in widescreen scope when reduced for violin and piano, it gains in the rougher, earthier colours that emerge – the husky purity of Trusler's violin against the bell-clarity of Burnside's piano. Once again, Albion Records has given us a treasure trove of a disc full of fresh insights and sideways glances at familiar repertoire.

Alexandra Coghlan

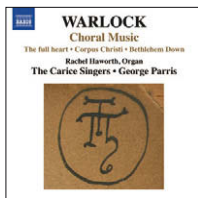
Warlock

Adam lay ybounden. As dew in Apryll. Benedicamus Domino. Benneth Nadelik ha'n Bledhan Nowedh. Bethlehem Down. The Birds. Carillon carilla. A Cornish Christmas Carol. Corpus Christi. The Five Lesser Joys of Mary. The Full Heart. I saw a fair maiden. The Rich Cavalcade. The Spring of the Year. Three Belloc Songs. Three Carols. Three Dirges of John Webster. What cheer? Good cheer!. Where riches is everlastingly

The Carice Singers / George Parris with

Rachel Howarth *org*

Naxos © 8 573227 (72' • DDD)



Peter Warlock's choral music hasn't been particularly well served on disc – until this

year, that is. Within a few months of the Blossom Street chamber choir's fairly comprehensive download-only release (Resonus, 7/14), Naxos has followed suit with this. While Blossom Street covered new ground with world-premiere recordings of Warlock solo songs arranged for choir, The Carice Singers stick to the main roads of the composer's repertoire

with an attractive mix of unison carols and the better-known *a cappella* works.

Formed of young singers aged between 18 and 22, there's a freshness to the choir's tone that lends itself to the folk-simplicity of Warlock's texts and settings. *The Five Lesser Joys of Mary* glows with warmth, every phrase buffed and burnished with careful musicality, while *I saw a fair maiden* has a fragile wonder that gets closer to the core of this exquisite carol than any recording I've heard. It's also lovely to hear Warlock's *Cornish Carol* (usually sung in English) performed in the original Cornish.

Where the choir struggle, however, is in the more extended, narrative works. Warlock's epic-in-miniature *The Full Heart* lacks shape and musical arc, while 'The Shrouding of the Duchess of Malfi' is timid rather than coldly eerie. These young voices blend and tune beautifully together but lack the focus and rhetorical muscularity that so much of this music needs to brace its melodic sweetness.

These are pretty, accomplished performances of Warlock's music; but, for something closer to the maverick composer's own energetic ambiguity, Paul Spicer's recording with the Finzi Singers (Chandos, 10/93) is still unsurpassed.

Alexandra Coghlan

'An die Geliebte'

Beethoven An die ferne Geliebte, Op 98.

Resignation, WoO149 **R Strauss**

Mädchenblumen, Op 22 **Weber** Die vier Temperamente bei dem Verluste der Geliebten **Wolf** Mörike-Lieder – Lied eines Verliebten; Der Tambour; Jägerlied; Lied vom Winde; Heimweh; An die Geliebte

Julian Prégardien *ten* **Christoph Schnackertz** *pf*

Myrios © MYR012 (60' • DDD)



For his debut solo recital Julian Prégardien, son of Christoph, has devised

an unhackneyed programme centring on the theme of the absent or unattainable beloved. Beethoven's exquisite song-cycle immediately proclaims the 30-year-old tenor's Lieder credentials: a gentle, lyrical timbre, plus an unforced sensitivity to text (a chip off the old block here) and the cycle's oscillations between reverie and excited urgency. The opening song is tender and *innig*, while the second exudes a mesmerised stillness. Prégardien catches, too, the sudden yearning at the end of the delicately dancing No 5 and sounds truly exultant at the cycle's close. In his crucial mediating role, pianist Christoph

Schnackertz is limpid and rhythmically alert, if slightly too discreet for my taste.

As a counterfoil to the Beethoven, Prégardien offers Weber's cycle in which four contrasting lovers react to the loss of their beloved, with emotions ranging from jack-the-lad bravado, via self-pity and melodramatic indignation, to the easy-come, easy-go protagonist of 'Der Gleichmütige', all too glad to be free of his tiresome girlfriend. Prégardien steers a fine line between vivid characterisation and caricature, never coarsening his tone for comic effect.

The inclusion of Strauss's relatively rare *Mädchenblumen* may raise an eyebrow, though the composer actually dedicated these 'Maiden Blossoms' to a tenor friend. Once or twice here Prégardien's tone tightens under pressure. But he and Schnackertz are acutely alive to mood and character, from the serene tenderness of 'Kornblumen', through the growing ardour of 'Epheu' to the mysterious, diaphanous 'Wasserrose'. The choice of Wolf Mörike songs, too, steers away from the obvious. Prégardien is equally good in the mingled ardour and anxiety of 'Lied eines Verliebten', the shifts between soldierly swagger and drowsy homesickness in 'Der Tambour' (with an aching tenderness at 'Da scheint der Mond') and the rapt, starlit close of 'An die Geliebte'. Schnackertz matches the tenor all the way in imagination, not least in the darting virtuosity of the seldom-heard 'Lied vom Winde', a whirling keyboard *scherzo* with vocal obbligato. This is my kind of Wolf-singing – direct, unexaggerated, always minutely responsive to what the composer asks for – and sets the seal on a notable debut recital from a young tenor to watch.

Richard Wigmore

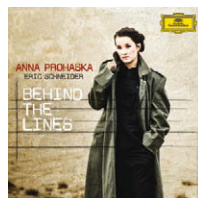
'Behind the Lines'

Beethoven Egmont, Op 84 – No 1, Die Trommel gerühret (Klärchens Lied) **Cavendish** Wand'ring in this place **Eisler** Die Heimkehr. Kriegslied eines Kindes. Die letzte Elegie. Panzerschlacht **Ives** '1, 2, 3'. In Flanders Fields. Tom Sails Away **Liszt** Jeanne d'Arc au bûcher, S293 **Mahler** Des Knaben Wunderhorn – Wo die schönen Trompeten blasen **Poulenc** Le retour du sergent **Quilter** Fear no more, Op 23 No 1 **Rachmaninov** I have grown fond of sorrow: The Soldier's Bride, Op 8 No 4 **Rihm** Untergang, Op 1 **Schubert** Kriegers Ahnung, D957 No 2. Raste Krieger, Krieg ist aus (Ellens Gesang I), D837 **Schumann** Die beiden Grenadiere, Op 49 No 1. Der Soldat, Op 40 No 3 **Traditional** Es geht ein dunkle Wolk herein **Traili** My luv'e's in Germanie **Weill** Beat! Beat! Drums!. Dirge For Two Veterans **Wolf** Eichendorff-Lieder – No 6, Der Soldat II.

Mörike-Lieder – No 5, Der Tambour

Anna Prohaska *sop* Eric Schneider *pf*

DG © 479 2472GH (76' • DDD • T/I)



Not since Simon Keenlyside's Gramophone Award-winning 'Songs of War' (Sony, 2/12) have pre-existing art songs been so effectively moulded into a total statement, and one that, like the Keenlyside disc, confronts wars from Joan of Arc to the Second World War. Time and again, Anna Prohaska and Eric Schneider contrast the public and private faces of war – duty to vanquish an evil enemy versus loss of human life, both on a mass scale (in Ives's 'In Flanders Fields') or much more intimately (in Mahler's 'Wo die schönen Trompeten blasen' from *Des Knaben Wunderhorn*).

Barely filtered anger comes from unexpected places. Schubert's harmonies match the darkest moments of *Winterreise* in 'Kriegers Ahnung' from *Schwanengesang*; Prohaska's delivery all but seethes. Schumann sardonically quotes the Marseillaise in 'Die beiden Grenadiere', a portrait of two defeated French soldiers who want only to die. Ives's dreamy, semi-tonal 'Tom Sails Away' speaks of nostalgia but plays like an expiring life passing before one's eyes. More direct in their messages are Hanns Eisler and Kurt Weill. Wolfgang Rihm's dissonance has rarely seemed so at home.

Songs seem to be chosen more for how they support the concept than for their quality. Thus, music that might not normally make much impression or be heard at all outside of comprehensive anthologies does indeed pull its weight. The disc's sequencing is brilliant. When the Mahler song arrives near the end, its piano-only opening, powerful in any context, profoundly distils much that has come before it.

Prohaska's performances fully embody the hugely varying needs of each songs, so much that one barely notices how she colours her voice in a variety of ways to suit the more vernacular Eisler or more operatic Mahler. She simply allows you to feel the song with the clean, crisp delivery that has made her an important early-music singer. Her sense of language is excellent. Booklet-notes and text translations are smartly done. Too bad the cover looks like something from a grim documentary film. Such a well-honed artistic statement is provocative but too accomplished to ever be grim.

David Patrick Stearns

f t
harmonia mundi

stile antico

From The Imperial Court
Music for the House of Hapsburg

Photo: Marco Borggreve
SACD HMU 807595

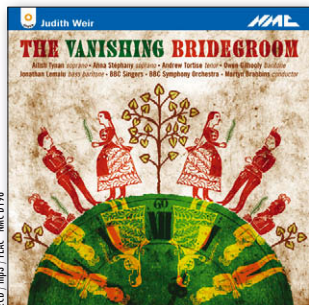
Works by:
MORALES, CRECQUILLON, TALLIS, DESPREZ,
SENFEL, GOMBERT, LA RUE,
CLEMENS NON PAPA, LOBO & ISAAC

Stile Antico presents music closely associated with the Hapsburg dynasty (Maximilian I, Charles V and Philip II) in this programme of sumptuous works by the finest Spanish and Flemish polyphonists of the 15th & 16th centuries.

'Probably the finest Early Music vocal chamber group this country has ever produced'
Yorkshire Post

harmoniamundi.com
also on your smartphone & iPhone

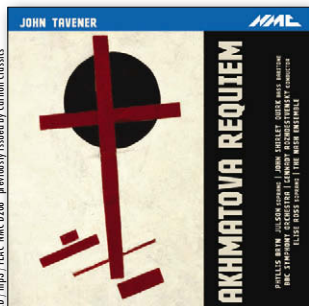
NEW RELEASES



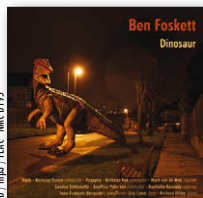
JUDITH WEIR
THE VANISHING BRIDEGROOM
SOLOISTS • BBC SINGERS • BBC SO / BRABBINS
'On CD it emerges with real vitality and it is hard to imagine this performance being bettered. Not a bad way of introducing yourself to the new Master of the Queen's Music'
BBC Radio 3 'CD REVIEW'



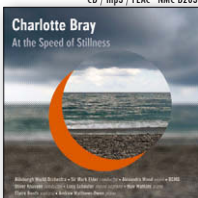
GERALD BARRY
THE IMPORTANCE OF BEING EARNEST
SOLOISTS • BCMG / ADÈS
'The world now has something rare: a new genuinely comic opera and maybe the most inventive Oscar Wilde opera since Richard Strauss's 'Salome' more than a century ago.' THE LOS ANGELES TIMES



JOHN TAVENER
AKHNATOVA REQUIEM
NASH ENSEMBLE • SOLOISTS
BBC SYMPHONY ORCHESTRA / ROZHDESTVENSKY
Akhmatova Requiem (1980) sets a sequence of poems written during the Stalinist purges of the 1930s by Anna Akhnatova. **Six Russian Folk Songs** (1978) is a complete contrast to the pain and sorrow of the Requiem. Simple settings of folk lyrics, their melodic nature recalls Tchaikovsky's songs.



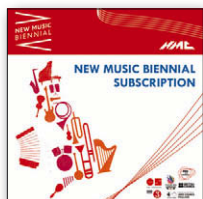
BEN FOSKETT
DINOSAUR
HALLÉ / COLLON • PSAPPA / KOK
LONDON SINFONIETTA / PATERSON



CHARLOTTE BRAY
AT THE SPEED OF STILLNESS
ALBURNTHORPE WORLD ORCHESTRA / ELDER • BCMG / KNUSSSEN

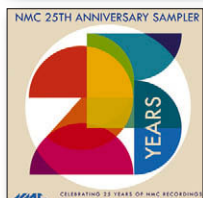


HELEN GRIME
NIGHT SONGS
LYNNEY MARSH • HALLÉ SOLOISTS
HALLÉ / ELDER / PHILLIPS



NEW MUSIC BIENNIAL

Download all 20 new commissions, from contemporary classical, folk and jazz to world music, urban and electronic.
www.nmcrec.co.uk/new-music-biennial



CELEBRATE 25 YEARS OF NMC FREE 8-TRACK DOWNLOAD SAMPLER

Including a reconstruction of Dowland, hypnotic minimalism and electric bassoon: 8 tracks from UK composers Harrison Birtwistle, Judith Weir, Anna Meredith, Howard Skempton & others.

Download from www.nmcrec.co.uk/25celebrate

THE CHOIR OF KING'S COLLEGE CAMBRIDGE



FAURÉ REQUIEM

STEPHEN CLEOBURY
CONDUCTOR

GERALD FINLEY
TOM PICKARD

**ORCHESTRA OF THE AGE
OF ENLIGHTENMENT**

Available now on SACD & download



The world premiere recording of
Marc Rigaudière's new reconstruction
of the 1889 first liturgical performance.



'Folk Songs'

Berio Folk Songs^a **Brahms** Wiegenlied, Op 49
No 4. Zwei Gesänge, Op 91^b **Falla** Siete

Canciones populares españolas **Granados**
Colección de tonadillas – No 7, El tra la la y el
punteado. Tonadillas en estilo antiguo – No 3,
La maja dolorosa; No 8, El mirar de la maja

Obradors Aquel sombrero de monte. El vito

Nora Gubisch *mez* **Alain Altinoglu** *pf* with

^a**Bastein Pelat** *fl* ^a**Raphaël Sévère** *cl* ^{ab}**Gérard**

Caussé *va* ^a**Raphaël Perraud** *vc* ^a**Iris Torossian** *hp*

^a**Adrien Perruchon**, ^a**Camille Baslé** *perc*

Naïve Ⓢ V5365 (65' • DDD)



Erudite folksongs
these, seen through
the lens of the
'classical composer'.

But there's a layer of experience, in the multinational backgrounds of both performers (Gubisch is of Spanish and German descent, Altinoglu of Armenian; both were born in Paris), and another of intellectual curiosity, which led to deeper research involving ethnomusicologists and traditional singers, as Gubisch explains in the booklet-notes with regard to the Berio set (though it's perversely pleasing to note that understanding the Azerbaijani song defeats her as it did Cathy Berberian!).

The Berio songs are placed right at the centre of the programme, which is an astute move: their cosmopolitanism is what interests the artists (and most listeners, I imagine), but it is balanced by the 'classicising' of Falla, Obradors, Granados and Brahms – and again, the Brahms *Zwei Gesänge* and 'Wiegenlied' are the perfect choices to end the programme. Gubisch manages to suggest the presence of Berberian in a remarkable way in the Berio, though she certainly does not try to imitate her; the accompaniment is as sensitive as could be imagined.

While the Falla *Siete Canciones* seem somehow a little overdone, slightly heavy for their genuine simplicity, Granados's four *maja* songs (especially 'El mirar de la maja', in which Altinoglu's playing is outstanding) are superb; but I'd say that it was in the Brahms songs that Gubisch feels most at home, her voice combining perfectly with the viola and piano in the *Zwei Gesänge* and leaving us in 'Wiegenlied' with no trace of artificial sentimentality.

Ivan Moody

'From the Imperial Court'

'Music for the House of Hapsburg'

Clemens non Papa Carole magnus eras

Crecquillon Andreas Christi famulus **De la Rue**
Absalon fili mi **Gombert** Magnificat primi toni.

Mille regretz **Isaac** Virgo prudentissima

Josquin Mille regretz **Lobo** Versa est in luctum

Morales Jubilate Deo **Festa** Quis dabit oculis

(attrib Senfl) **Tallis** Loquebantur variis linguis

Stile Antico

Harmonia Mundi Ⓢ HMU80 7595

(71' • DDD/DSD • T/t)



Here the 16 singers
of Stile Antico
reinforce their already
formidable reputation:

intonation and balance are always flawless; the sound of the voices is glorious, precise and absolutely crystal-clear; the music always moves along effortlessly with well-judged moments of pressure and relaxation, despite their having no conductor.

Unusually for such a group, they have no male altos, being exactly half women and half men. Nobody is about to discuss the likelihood of such an ensemble in the 16th century; but the sound quality and the musicianship justify their decision. Their programme covers the whole of the 16th century and is all continental apart from *Loquebantur variis linguis* of Tallis. Their range of colours and attacks results in each piece being nicely characterised.

On the other hand, the presentation and accompanying materials are a mess. Only about half the pieces are 'From the Imperial Court', though most of the rest qualify for the tiny-print subtitle 'Music for the House of Hapsburg'. Confusion reigns over the contents and order of the recording, which is inconsistent across the track-listing on the back of the box, the booklet-note and the actual recording (the order on the disc is musically good). The piece here credited to Senfl was revealed more than 50 years ago (in a famous article) as being by Costanzo Festa and having nothing to do with the Emperor Maximilian's funeral. Several other details are either out of date or plain wrong.

David Fallows

'In Praise of Saint Columba'

'The Sound World of the Celtic Church'

Anonymous Os mutorum, lux cecorum.

Loquebar de testimoniis tuis. River Erne horn duet. Adiutor laborantium. Sanctorum piissime Columba. Lauda anima mea Dominum. Noli Pater. Carne solutus pater Columba. Amen dico vobis. Liberasti nos Domine. Cantemus in omni die. Altus prosator. Volens Ihesus linire. Laudate Dominum. The Desperate Battle of the Birds

Choir of Gonville & Caius College, Cambridge /

Geoffrey Webber with **Barnaby Brown** *triplepipes/*

lyre **Simon O'Dwyer, Malachy Frame** *Irish hns*

Delphian Ⓢ DCD34137 (76' • DDD)



I suspect that at least
two of the previous
directors of music at
Gonville & Caius

College in Cambridge, Patrick Hadley and Peter Tranchell, would have arched a bemused eyebrow when listening to this extraordinary musical odyssey. This is not to belittle what is a magnificent achievement, more to express wonderment at how far Geoffrey Webber has taken his adventurous present-day choir.

In collaboration with triplepiper, lyrist and Caius alumnus Barnaby Brown, Webber and his choristers have produced a generously filled disc that seeks to recreate three distinct sound worlds. They range from seventh-century Iona, through 10th-century chants from Irish foundations in Switzerland, to 14th-century antiphons and chants written in praise of St Columba. Since no music survives from the early Celtic church, inspiration has been drawn from stone carvings, illuminated manuscripts, prose writings and surviving holy texts. More recent recordings, transcribed from performances of traditional Hebridean psalm-singing on the Isle of Harris in 1965, have also informed and influenced much of the approach to the highly intricate vocal material.

Everything is performed with a missionary zeal. As a bonus there are two instrumental gems: Brown's own recomposition of the pibroch *The Desperate Battle of the Birds* (2010) and, most striking of all, the duet on medieval Irish horns improvised by Malachy Frame and Simon O'Dwyer. Their instruments are based on an original eighth-century instrument recovered from the River Erne near Enniskillen during dredging work in 1956. As with the rest of the disc, hauntingly beautiful. **Malcolm Riley**

'Love's Minstrels'

'English Songs from the 19th and 20th Centuries'

Holst Vedic Hymns – Ushas (Dawn); Varuna I

(Sky); Maruts (Stormclouds) **Ireland** Three

Masefield Ballads **Quilter** Five Shakespeare

Songs **Vaughan Williams** The House of Life

Willan British Folksong Arrangements

Philippe Sly *bass-bar* **Michael McMahon** *pf*

Analekta Ⓢ AN2 9967 (62' • DDD)



First prize-winner
of the prestigious
Montreal International
Musical Competition



ORCHID CLASSICS

An artist-led, creatively driven company

NEW RELEASES



ORC100043



ORC100044

ALREADY AVAILABLE



ORC100042 2CDs

"Like opening the curtains on a sunny morning, this recording throws fresh light on the familiar features of Brahms's beguiling chamber music"

The Observer

www.orchidclassics.com



MEREDITH MONK, ERIC SALZMAN & VALERIA VASILEVSKI
WITH CELEBRATED NY VOCAL ENSEMBLE TO CREATE
ONE-OF-A-KIND NEW WORKS ON LABOR RECORDS.

B A S K E T R O N D O J U K E B O X I N T H E T A V E R N O F L O V E

A Madrigal Comedy Libretto by Valeria Vasilevski

The Western Wind Vocal Ensemble

BASKET RONDO is a collaboration between composer and performers evocative of a pre-industrial community... a natural sense of nature or space.

JUKEBOX IN THE TAVERN OF LOVE is a modern version of a Renaissance form in which six people – bartender, nun, rabbi, poet, dancer and utility worker – are stranded in a NY bar during a blackout and pass the time telling personal stories of love, earthly and spiritual.

Distributed by:



"...powerful...evocative"
NY TIMES

"fresh and entertaining...challenging and refreshing"
NY DAILY NEWS

www.laborrecords.com



CAPRICE

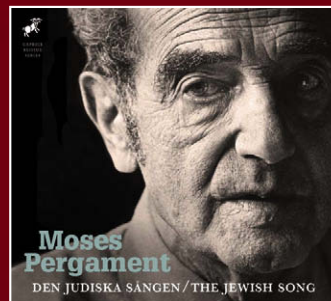
r e c o r d s

New Release

**Moses Pergament
The Jewish Song**

"This is an oratorio
in the grand manner,
urgently communicative"

Gramophone



CAP21834

Also available



CAP22016

**Karl-Birger
Blomdahl Aniara**
Space Opera



CAP21429

Hilding Rosenberg
Symphony No. 4
'The Revelation of St John'



Distributed in the in the UK by Discovery Records Ltd
Tel: 01380 728000 / www.discovery-records.com



Conceptual panache: David Bates and his ensemble La Nuova Musica at recording sessions for their new disc reflecting on the idea of 'sacrifice'

in 2012, Philippe Sly possesses a fine, velvet bass-baritone voice, clear diction and splendid, true intonation. This foray into the repertoire of English song is, I suspect, an interesting new excursion for him. In terms of his handling of dynamics, nuance of language and the poetry he brings to the long melodic lines of much of this music, I give full marks. Occasionally missing is a more pronounced sense of characterisation and more involvement in the text itself.

In the more euphonious British folksong arrangements by Healey Willan (a rarity), and in the warm glow of Quilter's melodically dominated effusions ('Take, O take those lips away' is particularly affecting), Sly is at his best. Though there is perhaps not quite the variation of shades and insights as one finds in Roderick Williams's compelling readings of Vaughan Williams's *The House of Life* (Naxos), Sly's introspective interpretations of the songs nevertheless have a captivating, melancholy hue which comes to the fore in 'Love-Sight', 'Love's Minstrels' and the much-loved 'Silent Noon'; similarly his response to Holst's visionary three *Vedic Hymns*. In Ireland's *Three Masefield Ballads*, however, I feel his delivery of 'Sea Fever' and 'The Vagabond', where the folk narrative and homespun philosophy is an important facet

of the songs' charm and individuality, could be a little less stiff (compare Bryn Terfel's flexible interpretations – DG, 8/95). Michael McMahon's supportive accompaniment throughout is sensitive and perceptive. **Jeremy Dibble**

'Sacrifices'

Brossard Sonate en trio, SDB221. Symphonies pour le Graduel – SDB228; SDB229

Carissimi Historia de Jephthe

M-A Charpentier Le reniement de Saint Pierre, H424. Sacrificium Abrahæ, H402

La Nuova Musica / David Bates

Harmonia Mundi © HMU80 7588 (67' • DDD/DSD)



A neat idea this from David Bates and his ensemble La Nuova Musica. Two of Charpentier's short Latin biblical oratorios are placed alongside the most celebrated example of the genre by his Italian teacher, Carissimi, all linked by the idea of sacrifice, and with instrumental numbers by Italophile Sébastien de Brossard in between. Charpentier's intense approach to musical drama courses through the well-

known *Le reniement de Saint Pierre* and the soloists are outgoing in their dialogues. And, for all the textural clarity and vigour of the choruses, there could have been more depth of sound.

Sacrificium Abrahæ is a slightly larger work, with violins added, but its most moving moments here are intimate, such as the joy of Abraham and Sarah over her pregnancy, the mood of foreboding in the trio of narrators and the heartbreaking dialogue, full of love, between Abraham and an Isaac unsuspecting of his intended fate. The horror-struck tone of the chorus that follows is also well caught, though the dramatic pause before the Angel's intervention does not quite come off – an uncharacteristic misfire, as generally David Bates's control of momentum and flow between sections is a sure one.

This is especially true of Carissimi's *Historia di Jephthe*, a more lively piece in which the level of dramatic involvement is high. The performance, too, is more effective overall, and the disc's star turn also resides here in Sophie Junker, whose initial joy and final lament for her plight as Jephtha's daughter is strikingly powerful. This is a disc of much promise from a new generation of British Baroque performing talent. **Lindsay Kemp**

REISSUES

Richard Osborne has been listening to Warner Classics' newly remastered 69-CD set of Callas's studio recordings

Maria Callas restored

Thirteen recitals and 26 operas, recorded between 1949 and 1969

The first track of the first disc of **Maria Callas Remastered: The Complete Studio Recordings** is a demonstration of what Jon Vickers once called 'her power to touch people to the core'. It is a 1949 Turin recording of the Liebestod from *Tristan und Isolde*. 'Callas is different from all German and other Nordic singers, and would no doubt remain so even if she was not singing in Italian,' Robin Holloway wrote of the performance in *Opera on Record* (Hutchinson: 1979). 'She is vulnerable, pleading with her lover, in little weeping phrases, for him to stay, to see her, to be alive, to see all these people, to smell these scents and hear this music. A *sospirando* ending, not glowing with

Lucia in the round: the would-be murderess as well as the frail Madonna

fulfilment but quavering into extinction – original and moving, a human being, not Superwoman.'

The 78 was not released outside Italy. When the performance did eventually appear, the vinyl pressings were so execrable as to leave collectors wondering whether it was the original recording which was at fault or the singer. In fact it was neither. What we had were poorly pressed transfers of a performance by a singer with whom vinyl technology often had problems.

For 'Maria Callas Remastered' a clean 78 has been tracked down by transfer engineer Andrew Walter, after which CEDAR and Retouch™ technologies have been brought in to work their magic. The recording now sounds a million dollars.

Arias from *Norma* and *I puritani*, also recorded in Turin in 1949, were

eventually released here on two Parlophone 78s. The 'Casta diva' is as fine as any Callas committed to disc, though *Gramophone's* Music Editor Alec Robertson was decidedly unimpressed by the newcomer. The recording of the mad scene from *I puritani* received a rather more sympathetic write-up from Robertson's colleague John Freestone, who was better informed about the tradition from which Callas came and the repertory she was performing. Freestone urged all opera lovers to hear the disc. He did, however, add an interesting caveat: Callas's voice had been 'much more kindly reproduced' in some of her recent broadcasts than on this gramophone recording.

For the most part, Callas's voice recorded perfectly well. It was its transfer to and from disc which caused problems and would continue doing so until CD replaced LP in the 1980s. Even then nothing was plain sailing. If what we seek is something as close as possible to the sound of the original studio sessions, it is no easy matter unscrambling information from heavily edited tapes which may have been further doctored for use by the LP cutting engineers. Nowadays open-heart surgery is probably easier.

Two factors have driven this third 'Callas Edition': the availability of ever more sophisticated editing software and the fact that many of the original tapes are probably not long for this world.

The tapes are a phenomenon in themselves. Take the celebrated 1953 Callas/de Sabata *Tosca*. Walter Legge, the man who signed Callas for EMI, made no secret of the fact that 'miles of tape' were used for the recording. The 'Te Deum' alone took six hours, with Gobbi and de Sabata going over certain passages as many as 30 times. *Tosca's* entry with its fivefold cry of 'Mario!'

(every cry in Callas's performance a small character-sketch in its own right) was endlessly experimented with to achieve proper distance and atmosphere, after which each cry was separately recorded and spliced into the mastertape.

Callas had signed for EMI in July 1952, just months before the company made its long overdue switch from 78 to LP. As far as production values were concerned, Callas could not have been in better hands. In other respects, things were not so promising. For years EMI would lag behind Decca and the re-emergent Deutsche Grammophon in the manufacture of LPs which were quiet and distortion-free. On my very first *Building a Library* for BBC Radio 3 in 1971, we had to change the recommendation at the last minute because of unacceptable levels of distortion on the final side of the Callas recording of Rossini's *Il barbiere di Siviglia*. Light years away from the crude Milan staging Callas had been obliged to endure, this was a supremely well-judged Legge studio production which LP pressings occasionally let down.

EMI also had difficulty finding and mastering suitable recording locations in Italy. Such things affected the public perception of Callas's work. They also coloured critical reaction.

Callas's first EMI recording, made in Florence in March 1953, was of Donizetti's *Lucia di Lammermoor*. Her Lucia was revolutionary for the time, a performance unashamedly cast in the *lirico spinto* rather than the *leggiero* style, with lower pitch, immaculately sculpted phrasing and word-pointing, and a vibrantly expressive use of ornament which harked back to the voice-types and techniques of the great singers of the 1830s. Here was Lucia in the round: the would-be murderess as well as the frail Madonna.

Callas's first (1954) *Norma* was even more revelatory but the strains which these viscerally intense, vocally elaborate performances were placing on the medium was a problem. Philip Hope-Wallace was lost in admiration for Callas's musicianship ('her "Casta diva" leaves most of the versions I know as non-starters') and for the depth and power of her characterisation. Yet he could not bring himself to recommend the recording. Listening to Callas, he said, involved too much 'anxiety and strain'. Hearing afresh that 1954 *Norma* in 'Maria Callas Remastered' I can't help thinking that it was the frailty of

In the control room during the 1959 sessions for Ponchielli's *La Gioconda* at La Scala, Milan: (from left) conductor Antonino Votto, producer Walter Legge and Maria Callas, with (standing) Antonio Tonini, who conducted the album 'Callas Rarities'



the LP format that was 80 per cent of the problem.

In September 1954 Callas came to London, where she made two fine recital discs, both superbly recorded in Walthamstow Town Hall: one a collection of lyric and coloratura arias, the other an unforgettable disc of Puccini arias. Her precipitate weight loss had not yet changed her vocal profile and the voice was in superb shape. Could any soprano in history have recorded such pitch-perfect silver-toned accounts of Delibes's stratospherically brilliant 'Bell Song' and Meyerbeer's flute-wreathed 'Song of the Shadows' at the same time as delivering a near-definitive account of Turandot's 'In questa reggia'?

The Puccini recital is remarkable. Nowhere in so short a space can we hear the extraordinary reach of Callas's distinctive powers of characterisation. Giulini once said: 'You felt her inspiration not only in the big moments but also

when you heard her call the name of the maid in a recitative. It could break your heart.' Such moments also occurred within arias, for example her singing of Butterfly's 'One fine day': child, young mother, martyred woman, all charted in a line-by-line reading whose protean qualities almost defy belief.

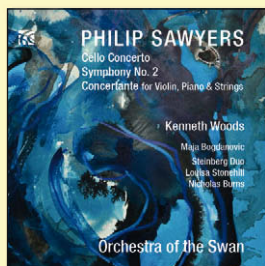
The journey from Butterfly and Mimì, Liù and Lauretta to the slay-me-on-the-spot *terribilità* of Manon's 'Sola, perduta, abbandonato' and Turandot's 'In questa reggia' is astonishing. Having worn out my original LP, I was delighted when in 1979 EMI released an exemplary new pressing. Excellent as that is, it has none of the security and pristine immediacy of the new digital version.

The 1957 complete recording of *Turandot* is the subject of some fascinating visual analysis in the accompanying book, where what looks like a multicoloured readout of an electrocardiogram shows the

line of Callas's voice and above it the troublesome upper harmonics which caused 'bubbling' at climaxes in the original recording. These can now be removed, restoring to us the sound of the voice as it would have been heard in the studio.

The casting of that complete *Turandot* veered between the eccentric and the inadequate. In such matters 'Maria Callas Remastered' is powerless to change things, just as it is powerless to reinstate the cuts which foreshorten some of those early Donizetti and Bellini recordings. Editions were the problem. Back in 1954 neither Callas nor her conductor was aware that they were recording Rossini's *Il turco in Italia* without the heroine's principal aria. That said, the *Il trovatore* which Callas recorded with Karajan in Milan in 1955 actually opened up some theatre cuts. Leonora was one of Callas's greatest roles and this just happened to be one of the best-recorded

NEW RELEASES



NIMBUS ALLIANCE
Philip Sawyers Cello Concerto
Symphony No.2 • Concertante
for Violin, Piano & Strings
NI 6281

"This CD reflects great credit on all the performers, but most on a composer previously unknown to me."
Robert Anderson

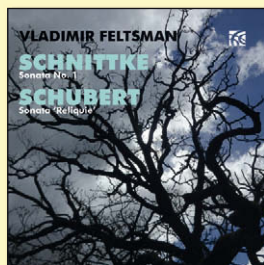
"This is a disc that anyone new to the music of Philip Sawyers, as I was, will find highly rewarding and thoroughly infectious."
Steve Arloff

musicweb-international.com

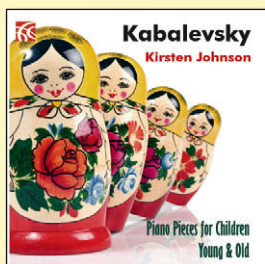
"The performances are totally committed and the recording quality is really fine. This is the kind of music that gives one hope for the future of our art."
Robert Matthew-Walker



NIMBUS ALLIANCE
A Portrait of Augusta Read Thomas
New Haven Symphony Orchestra
William Boughton, conductor
NI 6262



NIMBUS ALLIANCE
Schnittke & Schubert
Works for Piano
Vladimir Feltsman
NI 6284



NIMBUS ALLIANCE
Kabalevsky Piano Pieces for Children Young & Old
Kirsten Johnson
NI 6282



NIMBUS ALLIANCE
Kabalevsky
A Recital of Concert Pieces
Kirsten Johnson
NI 6283



Nimbus Records
Schumann Cello Concerto
Works for Cello & Piano
Raphael Wallfisch • John York
NI 5916



HALLÉ
Shostakovich
Symphony No.7 'Leningrad'
Hallé • Sir Mark Elder
CDHLL7537

For full details please visit our website www.wyastone.co.uk
Wyastone Estate Limited, Wyastone Leys, Monmouth, NP25 3SR
Tel: 01600 890007 Email: sales@wyastone.co.uk



/NimbusRecords



@NimbusRecords



/NimbusRecordsTV

RTÉ lyric fm

COMPOSERS OF IRELAND VOLUMES 8, 9 & 10

FEATURING THE RTÉ NATIONAL SYMPHONY ORCHESTRA

DONNACHA DENNEHY:

CRANE / O / THE VANDAL / HIVE



Recently appointed music professor at Princeton University, Donnacha Dennehy's music has been described as "magnificently energetic" (New York Times), and "a wonder to hear" (Paul Griffiths).

RTÉ lyric CD145

KEVIN VOLANS:

TRIO CONCERTO / SYMPHONY: DAAR KOM DIE ALIBAMA / CONCERTO FOR PIANO AND WINDS



Born in South Africa, Kevin Volans became an Irish citizen in 1994. Essentially a modernist, his current work explores various aspects of anti-conceptual, non-formal composition in a range of different styles.

RTÉ lyric CD147

KEVIN O'CONNELL: NORTH /

FOUR ORCHESTRAL PIECES / SYMPHONY



Born in Derry but long resident in Dublin. Kevin O'Connell's music is noted for its intensity of argument, lyricism and attempts at large-scale formal design.

RTÉ lyric CD144

**AND ON DIGITAL RELEASE ONLY
ON ITUNES AND SPOTIFY**



THE HIBERNIAN MUSE:
IRISH AIRS AND THE MUSIC
OF CAROLAN ON PERIOD
INSTRUMENTS

RTÉ lyric CD144

www.rte.ie/shop / iTunes / Spotify

Distributed in the UK by Discovery Records Ltd

www.discovery-records.com

e-mail: info@discovery-records.com | Tel: 01380 728000

and best-conducted of all her La Scala sets. The newest remastering gives a certain added brilliance to the sound – almost too much where the high D flat which Callas takes at the end of ‘D’amor sull’ali rosee’ is concerned – but it also reveals how beautiful Rolando Panerai’s baritone could be. Panerai was another of those singers whose vocal quality was sometimes traduced by the gramophone.

That Callas/Karajan *Il trovatore* has long been one of the great Verdi recordings. So, potentially, was the 1955 *Rigoletto* with Tito Gobbi in the title-role. This, though, was one of EMI’s most poorly managed productions, crabbed, prone to distortion, and in later years the victim of print-through on the tapes. This latest remastering changes a good deal of that.

In 1958 Callas had a second glorious week in London recording what would be two more classic recitals. Her ‘Verdi Heroines’ includes as near-definitive a portrait of Verdi’s Lady Macbeth (the role Toscanini wanted to direct her in) as you will find, even in complete recordings. The wonderful ‘Callas: Mad Scenes’ brings together closing sequences from two operas she would have preferred to record complete, Donizetti’s *Anna Bolena* and Bellini’s *Il pirata*, alongside a most affecting account of Ophelia’s mad scene from Thomas’s *Hamlet*.

Her ‘Verdi Heroines’ includes a near-definitive portrait of Lady Macbeth

Callas had made a similar record in 1955 devoted to extracts from operas – Spontini’s *La vestale*, Cherubini’s *Medea*, Bellini’s *La sonnambula* – which she had sung on stage but not yet recorded complete. It would be three years before the record appeared (to glowing reviews) and when it did the Bellini items were not there. Callas never did pass them and I think the editors of ‘Maria Callas Remastered’ are pushing their luck by using them to



Remastered *Rigoletto*: Maria Callas with Giuseppe di Stefano at La Scala, 1955

reassemble the original disc ‘as it would have been’. The discards’ proper place is among the offcuts in the two-CD ‘Callas Rarities’ addendum.

The Paris recitals of the early 1960s have some wonderful things and some that are rather less wonderful. The 1961 recital gives us a tempting preview of the complete *Carmen* Callas would make with Georges Prêtre and there are three ravishing extracts from Saint-Saëns’s *Samson et Dalila*. On a later disc there is the blazing account of Aida’s ‘Ritorna vincitor’ which Callas recorded impromptu after Michel Glotz mischievously played her a dramatically inert recording by a distinguished rival.

The set’s musical documentation is fairly rudimentary. Each of the 26 operas and 13 recitals comes with a brief background note on the recording. Texts and translations are provided on a CD-ROM for which access to Adobe Acrobat 6.0 is required. The accompanying book offers interesting information on the remasterings, as well as reproductions of letters and log-sheets, and a slightly random array of photographs. On page 103 we see the new slimline Callas yet two pages later we are back to Callas Max,

with a photograph of her with Karajan after a performance of *Lucia di Lammermoor* in January 1954. This shouldn’t be here. Like the Bernstein *La Sonnambula*, the Dallas *Medea* and the Lisbon *La traviata*, EMI’s Callas/Karajan *Lucia* is one of a handful of important live recordings which are outside the remit of this studio anthology.

The set is available as a 69-CD box and, item by item, remastered for iTunes and in HD formats. So what remains key? The four 1954 and 1958 London recital discs are a must, as are Callas’s complete recordings of *Medea*, *Il barbiere di Siviglia*, *I puritani*, *Il trovatore*, *Carmen*, *Manon Lescaut*, *La bohème*, the 1953 *Tosca* and *Madama Butterfly*. Both recordings of *Norma* and *Lucia di Lammermoor* are necessary listening, as are the two recordings of *La Gioconda*: the 1952 Cetra, which has also been remastered from the original tapes, and the 1959 EMI remake. And don’t forget those 1949 Turin recordings. There has barely been a morning since ‘Maria Callas Remastered’ arrived when I haven’t begun the day by playing Callas’s performance of the *Tristan* Liebestod. If that isn’t what opera is all about, I don’t know what is. **G**

THE RECORDINGS

Maria Callas Remastered The Complete Studio Recordings (1949-1969)

Maria Callas with various artists

Warner Classics © (69 discs) 2654 63399-1

For details of the individual releases see New Releases on page 151



Opera



Geoffrey Norris on a fragment of Rachmaninov from Moscow:

'Rachmaninov never lost faith in Monna Vanna, and this performance shows why'

► **REVIEW ON PAGE 110**



Mike Ashman on a Ring from the 'Bayreuth of America':

'The musical achievement here is more than good enough to demand attention outside of Seattle' ► **REVIEW ON PAGE 113**

Andriessen

La Commedia

Claron McFadden *sop* Beatrice

Cristina Zavalloni *sng* Dante

Jeroen Willems *sng* Lucifer/Cacciaguida

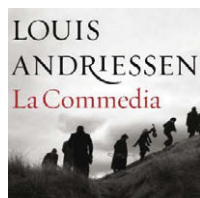
Marcel Beekman *ten* Casella

De Kickers Children's Choir; ASKO/Schönberg

Ensemble / Reinbert de Leeuw

Nonesuch © (2 CDs + DVD) 7559 79590-0

(105' • DDD • NTSC • 16:9 • DD2.0 • 0)



This is purgatory. At least that's where Louis Andriessen's 2008 'film opera'

La Commedia is set. Andriessen and his collaborator, the film-maker Hal Hartley, have frisked *The Divine Comedy* to devise a scenario that sidesteps the narrative flow of the original, putting in its place five free-standing scenes which give us the essence of Dante's vision. *La Commedia* is a reading of *The Divine Comedy*, not a setting in any conventional operatic sense.

Two stories intertwine. In one, Dante's characters are teleported to modern-day Amsterdam, while the other strand revolves around a mean-and-moody troupe of travelling musicians who look like they might just play jazz from hell. They busk on the street and are collared by the police after a pinched bottom causes a bar brawl. Dante – 'he' is played by the decidedly female Cristina Zavalloni – turns up in the guise of a television news journalist who is reporting on the visit of Beatrice (a VIP, played by Claron McFadden) to Amsterdam, and Lucifer (Jeroen Willems) is portrayed as a spivvy and vain businessman: designer stubble, permanent grimace, power suits – the devil wearing Prada.

Wisely, Nonesuch has presented the opera on two CDs and on DVD. If you take my advice, you'll watch before you listen. Is *La Commedia* richly layered or merely cluttered? You could construct a convincing argument either way but the

visuals – Hal Hartley's naturalistic, busy, black-and-white pre-filmed sections counterpointing against the brutalist scaffolding and stylised neon colours of the live stage action – certainly help with orientation.

There are other composers – his many imitators – who these days sound more like Louis Andriessen than Louis Andriessen, and it is encouraging to hear Andriessen himself shifting his language decisively away from everybody else's pigeonholed view of his music. The basics remain: Stravinskian brass chorales underpinned by bass-lines that are pure Jaco Pastorius, pile-driving rhythms rooted in minimalism, fruity splashes of contrabass clarinet. But Andriessen, forever a compositional magpie, also embraces pop, Dutch folk music, big-band jazz, Hollywood schmaltz and pockets of abstract texture with a newly acquired freedom. Rough edges and stylistic disjoints rule; he's not bothered how seamlessly it all hangs together. Reinbert de Leeuw directs the combined ASKO and Schönberg ensembles with clinical, steadfast accuracy – getting music of this complexity right must be hell.

Philip Clark

Caldara

'In dolce amore'

Adriano in Siria – Numi, se giusti siete. **Demofonte**

– Se tutti i mali miei. **I disingannati** – Una donna.

Scipione Africano – Figlia a Roma; **In dolce amore**.

Scipione nelle Spagne – Pensieri di amante.

Temistocle – Chi mai d'iniqua stella. **Begliocchi**

adorati. **Credea Niso**. **Rotte l'aspre catene**

Robin Johannsen *sop*

Academia Montis Regalis / Alessandro De Marchi

Deutsche Harmonia Mundi © 88843 01169-2

(73' • DDD)



The Venetian Antonio Caldara worked at the Imperial court in Vienna from summer

1716 until his death 20 years later. Robin Johannsen performs arias from six Viennese operas, some of which were first settings of new librettos by the court poet Metastasio. A pair of warbling recorders adorns Sabina's touching siciliano 'Numi, se giusti siete' from *Adriano in Siria* (1732), and Johannsen sings with limpid sweetness in Emilia's 'In dolce amore' from *Scipione Africano* (1735). There are judicious contrasts in dramatic situations and musical moods, such as the unjustly condemned Dircea's chromatically expressive 'Se tutti i mali miei' from *Demofonte* (1733) in comparison to the flirtatious comedy of Dorina's 'Una donna' from *I disingannati* (1729).

Another strand is three cantatas written in Rome during Caldara's years as Prince Ruspoli's *maestro di cappella* (1709-16; in preceding years Handel unofficially provided similar music for Ruspoli's *conversazioni*). The Roman disciples of Corelli would have felt at home in the sinfonia that introduces *Begliocchi adorati* (1715). Academia Montis Regalis adopt a jagged manner to convey the shepherd Fileno's torment in 'L'ardor che in petto sento'; an understated approach to the *sarabanda* might have hinted astutely at the ecstasy of his suffering love. An unhappy lover complains that Cupid has destroyed his brief experience of peaceful contentment in *Rotte l'aspre catene* (1715), whereas the bossy Irene scolds her fickle boyfriend in *Credea Niso* (1712). Academia Montis Regalis and Alessandro De Marchi accompany with robust directness or lighter delicacy as required, and Johannsen's versatile singing helps to reveal an enriching glimpse of Caldara's virtues.

David Vickers

Gluck

La clemenza di Tito

Rainer Trost *ten* **Tito Vespasiano**

Laura Aikin *sop* **Vitellia**

Raffaella Milanese *sop* **Sesto**

Arantza Ezenarro *sop* **Servilia**

Valer Sabadus *countertenor*.....**Annio**
Flavio Ferri-Benedetti *countertenor*.....**Publio**
L'Arte del Mondo / Werner Ehrhardt
 Deutsche Harmonia Mundi © ③ 88843 03143-2
 (3h 39' • DDD)



Some 40 years before Mozart turned *La clemenza di Tito* into what he dubbed a 'true opera', Gluck set Metastasio's idealised take on Roman history more or less unaltered for Naples. With *Orfeo* still a decade away, the 'beautiful simplicity' and stark theatrical immediacy of Gluck's great reform operas are barely glimpsed in the first half of the opera. Caffarelli, the tantrum-prone star castrato who took the role of Sesto, and the prima donna Caterina Visconti, as Vitellia, demanded, and got, a succession of arias fashioned above all to display their vocal prowess – just the kind of thing Gluck and Calzabigi would later purge from opera.

Structurally this is *opera seria* at its most formal, with arias – many in jaunty minuet rhythm – interleaved with reams of recitative, and ne'er an ensemble in view until the perfunctory final *coro*. As the dramatic temperature rises, though, the invention becomes more individual and economical, with hints of Gluckian glories to come. There are, inter alia, powerful accompanied recitatives for Sesto and Tito, a magnificent minor-key aria for the guilt-ridden Vitellia, an affecting plea for mercy from Sesto's friend Annio and – the plum of the whole opera – Sesto's 'Se mai senti', with its poignant oboe solo and pulsing, syncopated ostinato. Never one to waste a good idea, Gluck would recycle this haunting aria for *Iphigénie en Tauride*.

Although individual arias have been recorded by Bartoli, Kožená and others, this is the opera's premiere recording. As in Naples in 1752, the casting of the three principal roles of Tito – who dominates more than he does in Mozart's opera – Vitellia and Sesto is crucial. Rainer Trost's baritone tenor is grittier than a decade ago, though he remains a fine Classical stylist and catches both the Emperor's dignity and, in the seething aria 'Tu infedel', his agony as he confronts his betrayal by Sesto. Laura Aikin, fearless in attack, dazzling in coloratura, brings vocal glamour and fiery temperament to Vitellia's music, though even she sounds a mite flustered by the precipitate tempo in the aria that closes Act 2. Raffaella Milanese's success, as Sesto, is more mixed. She sings with passionate

feeling and uses her words more expressively than anyone. But her tone can become shrill *in alt*, while in 'Se mai senti' her emotive sighs and swells become counterproductive.

Among the lesser roles, Valer Sabadus impresses with his rich, sensuous countertenor, reminiscent of Jochen Kowalski. Publio's two arias – both dramatically redundant – lie uncomfortably high for Flavio Ferri-Benedetti. Arantza Ezenarro, as Servilia, also has moments of shrillness, though she is touching and tender in her avowal of love to Annio, and properly anguished in her final plea to Vitellia, where Gluck's hectic, angular music contrasts startlingly with the sublime minuet at the same point in Mozart's opera. With his responsive period band (fast numbers have a crackling, punchy energy), Werner Ehrhardt paces the opera convincingly, while the singers and the inventive continuo (lute and harpsichord) ensure that the potentially tedious recitatives never flag. In slower numbers, not least 'Se mai senti', I wanted more subtlety and more expressive shaping of the bass-line. But these are relatively minor quibbles. While only the most partisan would claim *La clemenza di Tito* as an unjustly neglected masterpiece, its second and third acts contain some inspired arias. Anyone curious about pre-*Orfeo* Gluck should find plenty to enjoy in both the music and the skilled, carefully prepared performance.

Richard Wigmore

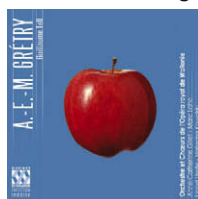
Grétry

Guillaume Tell

Marc Laho *ten*.....**Guillaume Tell**
Anne-Catherine Gillet *sop*.....**Madame Tell**
Lionel Lhote *bar*.....**Guesler**
Liesbeth Devos *sop*.....**Marie**
Natacha Kowalski *mez*.....**Young Tell**
Patrick Delcour *bar*.....**Melktal père**
Stefan Cifolelli *ten*.....**Melktal fils**
Roger Joakim *bar*.....**Traveller**
Chorus and Orchestra of the Walloon Royal Opera
/ Claudio Scimone

Musique en Wallonie © MEW1370 (79' • DDD);
 Dynamic © DVD 37694 (87' • NTSC • 16:9 •
 DD5.1 & PCM stereo • 0 • s)

Recorded live at Liège Opéra, June 2013



Poor Grétry. A native of Liège, he was a key figure in the development of *opéra*

comique. In 1791 the Opéra Royal de Wallonie, which is based in Liège, chose to mark the bicentenary of his death: this tiresome production is the result. Grétry's opera, a short three-act first performed in Paris in 1791, is a world away from Rossini's magnum opus of nearly 40 years later. For a start, it includes spoken dialogue; and that is what sinks this (prettily designed) staging. For some unfathomable reason, the singers ham up their lines, with gestures to match, as though they were in a third-rate amateur dramatics society. The large dog endlessly scratching himself in the first scene says it all, really. If the director hoped thereby to underline the transition from rustic cheerfulness to high drama, he failed miserably. I suspect he was just sending the opera up, which is unforgivable.

Grétry's music includes local colour, with folk-like tunes and, in the Overture and the first Entr'acte, a *ranz des vaches*. Act 2 opens with a graceful duet for Marie and the younger Melktal, followed by a powerful C minor outburst from Guesler (spelled Gessler on the DVD); and Act 3 begins with an impassioned air for Tell's wife. The orchestral playing is best described as enthusiastic but there is some good singing from the cast led by Marc Laho, the star of *Le comte Ory* from Glyndebourne (WMV). All is not lost: buy the CD and you can programme out the dialogue. The music is appealing. But, as I said: poor Grétry.

Richard Lawrence

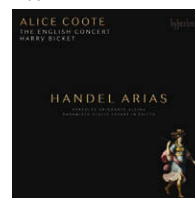
Handel

Alcina – Mi lusinga il dolce affetto; Stà nell'Ircana pietrosa tana; Verdi prati. **Ariodante** – Con l'ali di costanza; Dopo notte, atra e funeste; Scherza infida. **Giulio Cesare in Egitto** – Cara speme, questo core. **Radamisto** – Quando mai, spietata sorte. **Hercules**, HWV60 – Cease, ruler of the day, to rise; There in myrtle shades reclined; Where shall I fly?

Alice Coote *mez*

The English Concert / Harry Bicket

Hyperion © CDA67979 (69' • DDD • T/t)



To plan a recital revolving around the most famous trilogies of arias

from *Ariodante*, *Alcina* and *Hercules* might seem an unimaginative selection but Alice Coote and The English Concert remind us in no uncertain terms that these characters and scenes rank among Handel's supreme achievements as a dramatist.

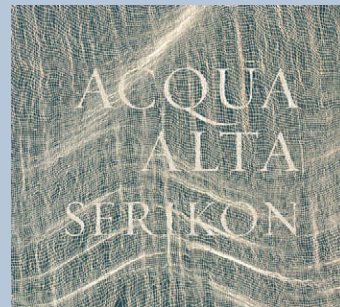


KARLSSON BAROCK CHARACTERS

FRCD 076

SERIKON ACQUA ALTA

FRCD 073



Charismatic harpsichordist **Göran Karlsson** leads this Gothenburg-based ensemble on their debut cd. Top score in Classical Music (5/5 stars): *"Far from a 'usual suspects' baroque programme, this recently formed Swedish ensemble presents a fascinating journey [...] Playing is energetic and exciting throughout on this generous and well-recorded disc."*

Vocal and instrumental music from 16th century Venice and dedicated contemporary music by **Jan Sandström** and **Alexander Campkin**. Serikon consists of musicians from Sweden, France and Germany playing on period instruments. The album is a reminder of the cultural values that are about to be lost due to the climate changes we are facing.

Read more, listen and order: www.footprintrecords.com

FOOTPRINT



DISTRIBUTION

www.discovery-records.com
Find us on Spotify and iTunes

NEW RELEASE

Offenbach FANTASIO

World premiere studio recording

Sir Mark Elder

Sarah Connolly, Brenda Rae
Russell Braun, Brindley Sherratt
Neal Davies, Robert Murray
Orchestra of the
Age of Enlightenment

ORDER NOW

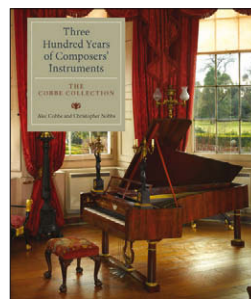
CD and download from opera-rara.com

Email: info@opera-rara.com
Tel: +44 (0)20 7613 2858
Opera Rara, 134-146 Curtain Road,
London EC2A 3AR, England

*Opera
Rara*

Artistic Director:
Sir Mark Elder CBE

New from BOYDELL & BREWER

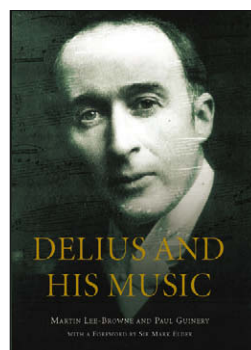


Three Hundred Years of Composers' Instruments The Cobbe Collection

ALEC COBBE
& CHRISTOPHER NOBBS

A lavishly-illustrated and meticulously-documented catalogue of the Cobbe Collection, which includes over forty keyboard instruments around half of which were owned and played by composers such as Purcell, Mahler, Chopin and Elgar.

Introductory price £65, August 2014,
978 1 84383 957 6, HB, Boydell Press



Delius and his Music

MARTIN LEE-BROWNE
& PAUL GUINERY

Foreword by SIR MARK ELDER

The first comprehensive study of the music of Frederick Delius (1862-1934), from his earliest works right up to *A Mass of Life*, with background information and a complete list of works.

£30, October 2014, 978 1 84383 959 0, HB,
Boydell Press

www.boydellandbrewer.com • trading@boydell.co.uk • 01394 610600

Coote's nuanced singing rightly hints at a perturbed undertone in Ruggiero's 'Mi lusinga il dolce affetto' and her stylish embellishments are gripping. 'Verdi prati' is beautifully sung, although Bicket's wallowing pace does not capture its graceful minuet-like rhythms; Coote emphasises the tarnished hero's bittersweet memories of pleasure but does not portray that the hero has become enlightened to the evil of Alcina's transient illusions.

The horns seem a bit distant in 'Stà nell'Ircana'; Coote's shapely coloratura makes for a pleasingly relaxed canter, although the top-heavy string ensemble doesn't muster the gutsy bass-driven bravura that Ruggiero's long-postponed moment of heroism needs. Time seems to stand still during a gently emotive performance of Dejanira's 'Cease, ruler of the day, to rise', although it suffers from an overly indulgent slow dragging tempo (likewise, Sesto's 'Cara speme' is unbearably mannered). I'm glad to have heard Coote's eloquent performance of 'Where shall I fly?', which uses subtlety and genuine remorse instead of the histrionic over-egged insanity clichés that blight performances by one-dimensional performers. Quick music such as Ariodante's 'Con l'ali di costanza' could do with more zesty crackle from Bicket but 'Scherza infida' is sung with a breathtaking sincerity that puts Coote's interpretation right up there with Janet Baker and Lorraine Hunt for its emotional intelligence. **David Vickers**

Handel • Porpora

'The London Years'

Handel Alcina - Stà nel l'Ircana pietrosa tana.

Ariodante - Dopo notte, atra e funesta;

Scherza infida. Serse - Frondi tenere...Ombra

mai fu; Se bramate d'amar **Porpora** Polifemo -

Alto Giove; Dolci freschi aurette. La festa

d'Imeneo - Vaghi amori

Julie Boulianne *mez*

Clavecin en Concert / Luc Beauséjour *hpd*

Analekta © AN2 8764 (56' • DDD)



Analekta puts the Italian aria texts (not including translations) online instead of in the

booklet but does print long, irrelevant and soon to be out-of-date artist biographies. Moreover, the inadequate booklet-note is full of biographical and historical errors and misunderstandings. It would have been more useful to explain the dramatic contexts of arias, such as the previously

unrecorded 'Vaghi amori' from Porpora's serenata *La festa d'Imeneo* (it is sung by Hymen in praise of Prince Frederick of Wales and his bride Princess Augusta). Perhaps more effort could have gone into researching a more explorative programme than these five very obvious Handel arias and three selections by Porpora (one of them the oft-recorded 'Alto Giove' from *Polifemo*).

However, it turns out that Luc Beauséjour's unmannered and judicious direction and his excellent small band Clavecin en Concert provide astutely characterised platforms for Julie Boulianne's elegantly sincere singing. Her embellishments and immaculately precise slow cadenza in Aci's 'Alto Giove' serve its poignancy, and she combines with the orchestra to achieve the perfect kind of delicate nocturnal sorrow with the gorgeous vocal melody, muted violins, *pizzicato* bass and lyrical bassoon in Ariodante's 'Scherza infida'. Ruggiero's valorous 'Stà nell'Ircana' is handled with rhythmic surety and personality (the horns are obviously having a good time). The scampering violins and Boulianne's vocal leaps are tastefully exuberant in Ariodante's 'Dopo notte'. Beauséjour's engaging direction of these popular Handel arias makes for an illuminating comparison with Harry Bicket's milder accompaniments on Alice Coote's Hyperion recital (see above). Despite unfavourable surface impressions, I'm glad to have heard these sensitive and refreshing performances. **David Vickers**

Meyerbeer

Vasco de Gama

Claudia Sorokina *sop*.....**Sélika**

Bernhard Berchtold *ten*.....**Vasco da Gama**

Guibee Yang *sop*.....**Inès**

Pierre-Yves Pruvot *bass*.....**Nélusko**

Kouta Räsänen *bass*.....**Don Pédro**

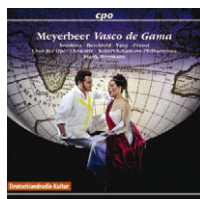
Rolf Broman *bass*.....

.. **Grand Inquisitor of Lisbon/High Priest of Brahma**

Chorus of Chemnitz Opera; Robert-Schumann-

Philharmonie / Frank Beermann

CPO © ④ CPO777 828-2 (4h 15' • DDD)



Vasco de Gama had a difficult birth. Meyerbeer began composing it in 1837,

set it aside and returned to it more than once, completed it in 1863 but died before the premiere at the Paris Opéra in 1865. Eugène Scribe, the librettist, had died in 1861, so others contributed their pennyworth. One of them was the critic François-Joseph Fétis, Berlioz's bête noire,

who – after Meyerbeer's death – also supervised the rehearsals and reinstated the opera's original title, *L'Africaine*. Covent Garden mounted it in 1978: I remember a realistic ship, a sterling performance by Plácido Domingo, and a gasp from the audience at a tune that began exactly like the Entr'acte between Acts 2 and 3 of *Carmen* (1875).

Fétis made an improbable story even more obscure by omitting several passages; his reversion to *L'Africaine* for the title caused more confusion, as Sélika had been changed from an African to an Indian queen when Meyerbeer was revising the opera in the early 1850s. But the first production was a success, and Fétis's version held sway up to the present. Last year the Chemnitz Opera staged the work using a new edition by Jürgen Schläder that sought to restore Meyerbeer's final version. This recording, seemingly not taken from live performances, was made at the same time.

It's a long haul. Vasco returns to Lisbon with Sélika and Nélusko, slaves 'of an unknown race' whom he had bought in Africa. Forbidden by the king's Council to lead a new expedition, he and the slaves are imprisoned. To bring about his release, Inès, his beloved, marries Don Pédro, who himself leads the expedition. Deceived by Nélusko, Don Pédro and his crew are shipwrecked and captured by Indians, who hail Sélika as their queen. The men are executed and the women taken to be poisoned by the vapour of a manchineel tree. Vasco is saved by Sélika, who of course loves him, to the fury of Nélusko, who of course loves her. Believing Inès dead, Vasco marries Sélika; but Inès has miraculously escaped from the poisonous tree. Sélika sacrifices herself, and is joined by Nélusko.

The essence of Meyerbeerian *grand opéra* is spectacle, and there are plenty of opportunities here: large-scale ensembles and choruses, a ballet, the storm and shipwreck. And that is the problem. In the theatre, this must have looked magnificent: on disc, you can only focus on the music, which is less than first-class. The unison prayer in the Act 1 finale lacks the power of the Consecration of the Swords in *Les Huguenots*; even the famous 'O paradis' – here 'O doux climat!' – is dull as well as dramatically implausible. There are lovely moments, such as the gently rocking introduction to the scene on board ship; but Verdi did it so much better in *Simon Boccanegra*.

The performance is excellent. The girlish tones of Guibee Yang's Inès make an effective contrast with Claudia Sorokina's

NEW RELEASES

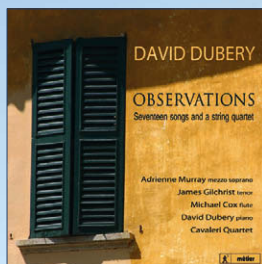
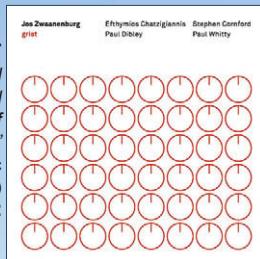


métier

GRIST

"These are all works that bear study and close listening. State-of-the-art live and interactive electronics are the order of the day. Well worth hearing."

– Gapplegate Classical Modern Music
JOS ZWAANENBURG (flute)
Métier msv 28542



DAVID DUBERY – OBSERVATIONS: 17 SONGS AND A STRING QUARTET

"This new disc came as a real find. Anyone with the slightest interest in English song should snap it up, coupled as it is with a really fine string quartet."

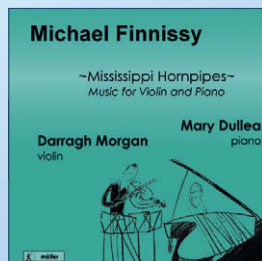
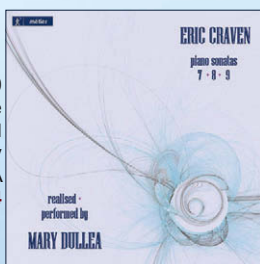
– The Classical Reviewer
J. GILCHRIST / A. MURRAY et al
Métier msv 28548

ERIC CRAVEN: PIANO SONATAS 7, 8, 9

Craven's unique, non-prescriptive composition method. Tightly constructed and highly gripping works performed by

MARY DULLEA

Métier msv 28544



MICHAEL FINNISSY: MISSISSIPPI HORNPIPES

The complete music for violin and piano, including the Violin Sonata and other superb works.

DARRAGH MORGAN / MARY DULLEA
Métier msv 28545

PANDORA'S LAST GIFT: CHAMBER MUSIC BY CHRISTOPHER WRIGHT

Chamber works for various instruments – all very pictorial, atmospheric and accessible. Performed by Lesley-Jane Rogers, Richard Howarth, John Turner, Tim Smedley, Elizabeth Jordan, and other top instrumentalists.

VARIOUS ARTISTS

Métier msv 28547



Divine Art Recordings Group

UK: +44 (0)797 902 3121 uksales@divine-art.co.uk

USA: +1 802 247 4295 sales@divineartrecords.com

www.divineartrecords.com

Visit our website for full listings, reviews, artist profiles and audio samples

New Release Sampler and secure online shopping

Also available digitally via iTunes, Classics Online and Amazon mp3.

Distribution in the USA by



Distribution in the UK by



Australia: EOS Music Belgium/Netherlands: Outhere Canada: Naxos China: Silk Road
France: Abeille Musique Germany: Naxos Greece: Musical Offering
Italy: Milano Dischi Japan: Naxos Korea: Aulos Music Malta: D'Amato Bros.
New Zealand: Ode Records Russia & Czech Republic: R.C.D.

9th INTERNATIONAL COMPETITION

**FRANZ
SCHUBERT
AND
MODERN
MUSIC**



CHAMBER MUSIC COMPETITION

FEBRUARY 4TH – 12TH, 2015

GRAZ / AUSTRIA

APPLY UNTIL OCTOBER 5TH, 2014



DUO FOR VOICE AND PIANO (LIED)
DUO FÜR GESANG UND KLAVIER (LIED)



TRIO FOR PIANO, VIOLIN AND VIOLONCELLO
TRIO FÜR KLAVIER, VIOLINE UND VIOLONCELLO



STRING QUARTET
STREICHQUARTETT

WORLD FEDERATION
OF INTERNATIONAL
MUSIC COMPETITIONS

<http://schubert.kug.ac.at>



18th CENTURY CONCERT ORCHESTRA

www.18thcentury.co.uk

tel: +44151 334 1956

rounder Sélka. Bernhard Berchtold sounds suitably heroic as Vasco. The most interesting character is Nélusko, treacherous and lovelorn: Pierre-Yves Pruvot is impressively saturnine. Frank Beermann, the chorus and the orchestra are all splendid. It's certainly interesting to hear this full version but Meyerbeer's cause would have been better served by a DVD.

Richard Lawrence

Rachmaninov

Monna Vanna (Act 1, orch Below)*.

Twelve Songs, Op 21^b – No 5, Lilacs; No 7, How fair this spot. Fifteen Songs, Op 26^b – No 10, Before my window; No 12, Night is mournful. Vocalise, Op 34 No 14^b. Six Songs, Op 38^b – No 4, The Rat-Catcher; No 5, A Dream
^bSoile Isokoski, ^aEvgeniya Dushina *sops* ^aDmitry Ivanchey, ^aEdward Arutyunyan *tens* ^aVladimir Avtomonov *bar* ^aMikhail Golovushkin *bass*
^aMoscow Conservatoire Students Choir and Symphony Orchestra / Vladimir Ashkenazy *bpf*
Online (P) ODE1249-2 (57' • DDD • T/t)



This is a vast improvement on the only other recording of

Rachmaninov's *Monna Vanna*, released by Chandos in 1992. A major plus is that this new one is sung in the original Russian, by Russian singers, rather than in American-hued English.

Monna Vanna, on which Rachmaninov worked in 1907, exists only as a 40-minute torso. Thwarted by the fact that Henri Février had beaten him to it in securing the operatic rights from Maeterlinck, Rachmaninov abandoned *Monna Vanna* at the end of the first act, leaving it only in piano score. Igor Buketoff orchestrated the Chandos version. Here, Vladimir Ashkenazy conducts students from the Moscow Conservatoire in a new and pertinent scoring by Gennady Belov, about whom the booklet is silent save that he was born in 1939. Ashkenazy and his forces inject considerable dramatic impetus into the music, the vocal lines of which follow the free-flowing, post-Mussorgsky pattern of Rachmaninov's other mature operas, *Francesca da Rimini* and *The Miserly Knight*.

With the bonus of Soile Isokoski's beautiful singing of seven of Rachmaninov's most familiar songs, this is a tantalising disc of a what-might-have-been, Vladimir Avtomonov's rich, fluid baritone bearing the brunt of the action as Guido with impressive reserves of passion, echoed by the soprano Evgeniya Dushina as Monna Vanna, who appears only in the

last of the completed scenes. Despite not being able to finish it, Rachmaninov never lost faith in *Monna Vanna*. This performance shows why. **Geoffrey Norris**

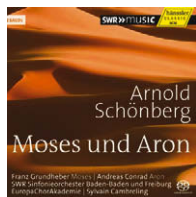
Monna Vanna – comparative version:

Iceland SO, Buketoff (3/92) (CHAN) CHAN8987

Schoenberg

Moses und Aron

Franz Grundheber *bar/spkr* **Moses**
Andreas Conrad *ten* **Aron**
Johanna Winkel, Katharina Persicke *sops*
Elvira Bill, Nora Petrochenko *contrs*
Jean-Noel Briand *ten* Andreas Wolf *bar*
Friedemann Röhlig *bass* EuropaChorAkademie;
SWR Symphony Orchestra, Baden-Baden & Freiburg / Sylvain Cambreling
Hänssler Classic (P) (2) CD93 314
(101' • DDD • T/t)
Recorded live, September 2012



This CD recording of Schoenberg's most substantial dramatic work appears in the

same year that Welsh National Opera gave the opera its first British production in half a century. Derived from four concert performances in different German, Swiss and French locations in September 2012, it doesn't attempt to match the acoustic ambience of a live staging but it still provides a strongly dramatic as well as musically convincing reading of this challenging score.

Schoenberg's libretto extends over three acts. Although he completed the first two quite quickly, during 1930-32, the music for Act 3 was never written. The first two scenes plunge the listener into the opera's most complex textures, with scene 2 exposing the incompatibility between the speaking Moses and the singing Aron by superimposing their very different lines of text. Here the recording is particularly effective in its balancing of the disparities, always managing to convey the forceful lyricism that makes Schoenberg's fervent response to the biblical drama so much more than mere eye-music. As the work proceeds, dramatic intensity increasingly outweighs textural complexity, Act 2 progressing from the predominantly orchestral depiction of the 'Dance round the Golden Calf' to the stark confrontation between the brothers. Here superimposition is no longer used; their extended dialogue ends as Aron leaves with the Jewish people and Moses remains behind in solitary despair, his final broken phrases in dialogue with a supremely eloquent string line. Had the music for

Act 3 been written, the effect (with Aaron's death and Moses's clinching declaration of theological rectitude) would have been very different but it is difficult to feel that it could have been musically more satisfying.

Franz Grundheber and Andreas Conrad sustain their complementary roles with all the necessary conviction; and although a larger and more assertive chorus might have been desirable, the total ensemble is well defined and dramatically engaged throughout, with all the smaller vocal parts well taken. Sylvain Cambreling brings out the extraordinarily intense austerity of the dialogue scenes and ensures that the luridly pictorial aspects of the 'Dance round the Golden Calf' are never over-emphasised. This imposing, intriguing opera is one of the most powerful contributions to 20th-century musical modernism and this recording does it justice.

Arnold Whittall

R Strauss

Ariadne auf Naxos

Soile Isokoski *sop* **Ariadne**
Kate Lindsey *mez* **Composer**
Laura Claycomb *sop* **Zerbinetta**
Sergey Skorokhodov *ten* **Bacchus**
Thomas Allen *bar* **Music-Master**
London Philharmonic Orchestra /

Vladimir Jurowski

Stage director Katharina Thoma

Video director François Roussillon

Opus Arte (P) DVD OA1135D; (P) OABD7145D
(121' + 21' • NTSC • 16:9 • DTS5.1 & PCM stereo • O • s)
Recorded live at Glyndebourne, June 2 & 4, 2013
Extra features: When Two Worlds Collide; Thomas Allen at Glyndebourne; Vladimir Jurowski on his final production as Music Director; Cast Gallery



Perhaps more than ever, this *Ariadne auf Naxos* presents an operatic evening of two halves. Katharina Thoma's

production moves the action of the Prologue to an English country house in the early 1940s – the nod to Glyndebourne itself is unmistakable. For the opera itself, though, the house has become an improvised hospital, the Luftwaffe having brought the Prologue to a close with a bomb attack. Out goes the opera-within-an-opera, and Ariadne becomes a shell-shocked patient waiting for her fighter-ace Bacchus. The Composer, meanwhile, stays onstage throughout, nervously puffing cigarettes and referring back to his score – learning, as Thoma reveals in the booklet interview, from what he's witnessing.

The idea is executed well, and there are plenty of nicely detailed directorial touches

GLYNDEBOURNE

Returning for Festival 2015, the
Gramophone award-winning
Ravel double bill:

*L'heure espagnole/
L'enfant et les sortilèges*



Become a Member today and
secure priority booking for
Festival 2015 and beyond

glyndebourne.com
or call **+44 (0)1273 815 400**



Beautifully detailed: Kate Lindsey as the Composer in Glyndebourne's 2013 production of *Ariadne auf Naxos*, Vladimir Jurowski's last as the house's music director

and period costumes, as well as some less welcome gags. The result, though, is fundamentally incoherent, with the opera becoming a wartime romance rather than the profound but fleet-footed meditation on loss and renewal it should be.

Matters aren't helped by the fact that Soile Isokoski would clearly be more at home in a more traditional production, and here struggles to produce anything but generalised acting. The voice is its usual refined self but is not a natural fit for the considerable requirements of the role. Laura Claycomb's pin-up Zerbinetta is lively and pert but the voice is a little short on precision and clarity as it goes up the range. Kate Lindsey's Composer is beautifully detailed, and, though a mezzo, her voice has a soprano-like colour and ease. Thomas Allen's Music-Master is excellent, Wolfgang Ablinger-Sperrhacke's Dancing Master shamelessly over-the-top and Dmitri Vargin's Harlekin pleasingly lyrical. There are fine performances from the rest of the cast – though Sergey Skorokhodov's heroic Bacchus tires noticeably towards the end.

Vladimir Jurowski draws clean and elegantly virtuoso playing from the LPO but tends too much towards swift efficiency. The technical quality of the film

and sound is excellent but I'd stick with Claus Guth's Zurich production for an *Ariadne* with *Konzept*, and Filippo Sanjust's quaint but still effective Vienna film for one without. **Hugo Shirley**

Selected comparisons:

VPO, Böhm, dir Sanjust (11/94⁸) (DG) 073 4370GH

Zurich Op, Dobnányi, dir Guth

(ARTH) DVD 107 249; Blu-ray 108 045

Vivaldi

Giacomelli Bajazet – In si torbida procella; Sposa, son disprezzata **Vivaldi** L'incoronazione di Dario – L'occhio, il labbro, il seno, il core. Orlando furioso – Se cresce un torrente; Sol da te, mio dolce amore. **Teuzzone** – Con palme ed allori; La gloria del tuo sangue. **Tito Manlio** – Di verde ulivo. Concerto for Strings, RV121.

Concerto for Two Violins, Op 3 No 5 RV519.

Concerto for Two Trumpets, RV537

Kristina Hammarström *mez*

Concerto de' Cavalieri / Marcello Di Lisa

Deutsche Harmonia Mundi © 88843 04777-2

(82' • DDD • T/t)



Concerto de' Cavalieri have produced recitals exploring the operas of Alessandro Scarlatti

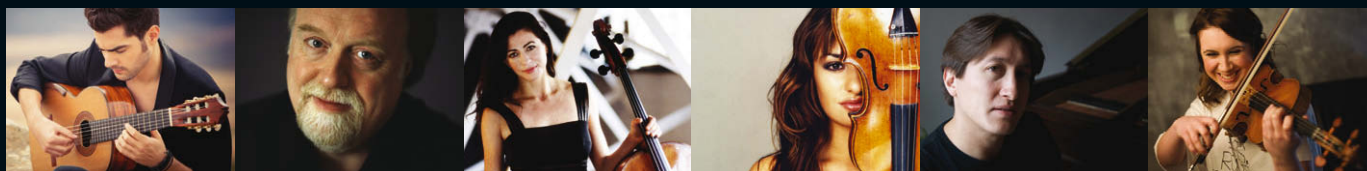
and Pergolesi, and the third volume in 'The Baroque Project' arrives at more familiar territory. This survey of Vivaldi kicks off with a gutsy yet articulate performance of the Concerto for two trumpets, RV537, featuring flamboyant playing from soloists Andrea Di Mario and Jonathan Pia; it serves as a thrilling overture that leads directly into the spectacular trumpet-laden aria 'Con palme ed allori' from *Teuzzone* (which features some extraordinary embellishments by Kristina Hammarström). A broad range of Vivaldi's theatrical output for Venice, Mantua and Verona is represented by a pleasingly varied selection of six arias from four different operas and another two arias by Giacomelli from the pasticcio *Bajazet* (including the striking lament 'Sposa, son disprezzata', perhaps the recital's sentimental highlight). Fruity oboes contribute to 'La gloria del tuo sangue' (*Teuzzone*), and the virtuoso cello obbligato in 'Di verde ulivo' (*Tito Manlio*) is played boldly by Giovanna Barbati.

Marcello Di Lisa's astutely paced performances are packed with high-velocity extravagance but on occasions gentler gracefulness might better realise the potentially subtle contours of Vivaldi's music. However, the *Largo* from the fifth ▶



CADOGAN HALL
CELEBRATING 10 YEARS

Zurich International Orchestra Series 2014-15



MONDAY 13 OCTOBER 2014, 7.30PM

Russian State Philharmonic Orchestra

Peter Donohoe PIANO | **Valery Polyansky** CONDUCTOR

Karl Jenkins LLAREGGUB (WORLD PREMIERE) | **Rachmaninov** PIANO CONCERTO NO. 3 | **Tchaikovsky** SYMPHONY NO. 5

SATURDAY 15 NOVEMBER 2014, 7.30PM

Stuttgart Chamber Orchestra

Olga Scheps PIANO | **Matthias Foremny** CONDUCTOR

Mozart DIVERTIMENTO IN B FLAT, K. 137 | **Chopin** PIANO CONCERTO NO. 1 | **R. Strauss** STRING SEXTET FROM CAPRICCIO (ARR. FOR STRINGS) | **Tchaikovsky** SERENADE FOR STRINGS

WEDNESDAY 26 NOVEMBER 2014, 7.30PM

Brussels Philharmonic

Miloš Karadaglić GUITAR | **Oliver Condy** ORGAN | **Michel Tabachnik** CONDUCTOR

Borodin POLOVTSIAN DANCES | **Rodrigo** CONCIERTO DE ARANJUEZ | SOLO SET BY MILOŠ KARADAGLIĆ | **Saint-Saëns** SYMPHONY NO. 3 (ORGAN)

MONDAY 9 FEBRUARY 2015, 7.30PM

St Petersburg Symphony Orchestra

Natalie Clein CELLO | **Alexander Dmitriev** CONDUCTOR

Beethoven SYMPHONY NO. 1 | **Saint-Saëns** CELLO CONCERTO NO. 1 | **Tchaikovsky** SYMPHONY NO. 6 (PATHÉTIQUE)

TUESDAY 24 FEBRUARY 2015, 7.30PM

Hong Kong Philharmonic Orchestra

Ning Feng VIOLIN | **Jaap van Zweden** CONDUCTOR

Fung Lam QUINTESSENCE | **Beethoven** VIOLIN CONCERTO | **Prokofiev** SYMPHONY NO. 5

WEDNESDAY 11 MARCH 2015, 7.30PM

Camerata Salzburg

Nicola Benedetti VIOLIN | **Ben Gernon** CONDUCTOR

Bartók DIVERTIMENTO | **Mozart** VIOLIN CONCERTO NO. 5 (TURKISH) | **Mozart** RONDO FOR VIOLIN AND ORCHESTRA IN C, K. 373 | **Bruckner** ADAGIO FROM STRING QUINTET IN F (ARR. FOR STRINGS) | **Mozart** SYMPHONY NO. 29

WEDNESDAY 8 & FRIDAY 10 APRIL 2015, 7.30PM

Bern Symphony Orchestra I & II

Oliver Schnyder PIANO | **Chloë Hanslip** VIOLIN | **Mario Venzago** CONDUCTOR

Beethoven LEONORE OVERTURE NO. 2 | **Beethoven** PIANO CONCERTO NO. 2 | **Beethoven** SYMPHONY NO. 3 (EROICA)

Beethoven SYMPHONY NO. 8 | **Sibelius** VIOLIN CONCERTO | **Brahms** SYMPHONY NO. 2

WEDNESDAY 20 MAY 2015, 7.30PM

Warsaw Philharmonic & Chorus

Claire Meghnagi SOPRANO | **Hannah Pedley** MEZZO-SOPRANO | **Andrew Rees** TENOR | **Paul Carey-Jones** BARITONE | **Jacek Kasprzyk** CONDUCTOR

Szymanowski STABAT MATER | **Beethoven** SYMPHONY NO. 9 (CHORAL)

THURSDAY 18, SATURDAY 20 & MONDAY 22 JUNE 2015, 7.30PM

Dresden Philharmonic I, II & III

Freddy Kempf PIANO | **Michael Sanderling** CONDUCTOR

Beethoven FIDELIO OVERTURE | **Beethoven** PIANO CONCERTO NO. 3 | **Beethoven** SYMPHONY NO. 5

Beethoven EGMONT OVERTURE | **Beethoven** PIANO CONCERTO NO. 4 | **Beethoven** SYMPHONY NO. 6 (PASTORAL)

Beethoven PROMETHEUS OVERTURE | **Beethoven** PIANO CONCERTO NO. 5 (EMPEROR) | **Beethoven** SYMPHONY NO. 7

BOX OFFICE: **020 7730 4500** | BOOK ONLINE: www.cadoganhall.com/zios

Series discounts of up to 30% available | Cadogan Hall, 5 Sloane Terrace, London SW1X 9DQ

GRAMOPHONE *Collector*

THE SEATTLE RING

Mike Ashman listens to Seattle Opera's Ring cycle – the first recording of the company's third production – and finds much to enjoy



Stephen Wadsworth's staging of Wagner's Ring cycle for the 'American Bayreuth', the Seattle Opera

Seattle has become a significant breeding ground for prentice British Wagnerians, from Jane Eaglen, Richard Berkeley-Steele and Alan Woodrow to inaugural Wagner Competition winner James Rutherford. Following an idea by the company's first general director to provide Americans with what 'new' Bayreuth and Bing's Met could not give them, their first complete *Ring* cycle was performed in 1975 and the idea 'just grew', encouraged and developed by their second director, Speight Jenkins. The present cast was recorded in August 2013 at the fourth time around for Seattle's Stephen Wadsworth *Ring* production, the company's third. It represents a typical mix of up-and-coming and established European and American casts. Under the baton of Principal Guest Conductor Asher Fisch, this is a well-rehearsed ensemble with much of the spirit of the old Coliseum casts.

In keeping with the intended conservatism of what has become known as 'the Green *Ring*', there are no left-of-centre attention-grabbing colours of interpretation to be heard here. Greer Grimsley's Wotan – experienced, if not in Europe – has something of the centred warmth (and sound) of Norman Bailey's. He plays every situation at face value, a moving father with human failings defeated by circumstances, rather than, say, the calculating cheat of Donald McIntyre for

Chéreau or complex battle of emotions and temptations presented by John Tomlinson for Harry Kupfer and Keith Warner. Similarly, Dennis Petersen's impressive Mime and Mark Schowalter's Loge eschew applied tricks of wheedling 'character-role' vocalism but have more heated dramatic impact than Christian Elsner on Janowski's recent new cycle. Both may have learnt from listening to Graham Clark, a true compliment. Mime's brother is more than safe in the hands of Richard Paul Fink who, without further ado or compromise, makes Alberich a snarling villain and carries this off without a trace of melodramatic exaggeration.

The basses of this cycle are not so memorable. I suppose that Fafner and Hagen is a suitable 'double', casting-wise, but the Australian Daniel Sumegi sounds weaker than one ideally wants. There is no black-sounding sword of sound here and his best moments are perhaps when the dying Fafner quizzes the hero Siegfried about his intentions. Especially in such a 'straight' reading, Hagen should frighten.

The *Walsung* twins give good value. Margaret Jane Wray is not the most passionate or neurotic of Sieglindes but her very directness (which includes good handling of the text) is an asset in both the Act 1 monologue and the breakdowns of Act 2. Stuart Skelton, as we have heard many times in this country, is a pure, powerful tenor now well at home in

this role. Their senior pair – if I may so term Siegfried and Brünnhilde – boast a compelling Valkyrie from Seattle's latest Brit import. Alwyn Mellor (again, as we have heard at Leeds and Longborough) has an attention to detail and dynamics reminiscent of Anne Evans. She never forces, never shows off but steers through the part with a beacon-like concentration, especially effective in the moments with Wotan, Waltraute and Siegfried where Brünnhilde sings again after much listening. An impressive, valuable performance with a good balance of the role's vocal peaks. Her tenor, rapturously received by the Seattle public, is certainly up to his role's vocal demands and sounds like he understands the part well. But Stefan Vinke does not present the most ingratiating or seductive voice, tending to sound (despite the dynamic assistance of Fisch's accompaniment) loud rather than heroic, bored (with Mime in the cave) rather than bullying. Nothing is inadequate but he is rarely exciting.

Asher Fisch's *Ring* has clearly developed since he was last recorded in Australia. He has become more of a stop-goer, that rhapsodic paragraphing style practised by many leading interpreters of the score today: there are many tempi and he is never afraid of becoming very slow (which worried some of the otherwise favourable local press reaction). As the release of this set coincides with that of Solti's early Covent Garden *Walküre* (Testament), it should be pointed out in terms of instant identification that the way in which Fisch does not hurry and hurry the recitative is about as anti- (or non-) Solti as possible.

The recording sounds warm and naturally balanced by a team who have the measure of the company's Marion Oliver McCaw Hall. Those who are live-phobic must put up with the normal (to my ears, natural) ration of stage bumps and scrapes. There's always a danger that such releases become vanity projects of interest mainly to those who were actually there but the musical achievement here is more than good enough to demand attention outside of Seattle, especially the performances of Fisch, Mellor and the character tenors. It should be enjoyed as an event without worrying exactly how high up the present grid of over 50 CD *Ring* releases to place this new issue. **G**



THE RECORDING

Wagner Ring des Nibelungen
Seattle Op / Fisch
Avie **B** **14** AV2313

concerto from *L'estro armonico* is played sweetly, and 'Sol da te, mio dolce amore' (*Orlando furioso*) attains valuably soft delicacy thanks to fine work from the flautist Luigi Lupo, tender supporting strings and Hammarström's emotive singing. It is a pity that the booklet does not explain the dramatic contexts and emotions of the characters.

David Vickers

Wagner

Der fliegende Holländer

Samuel Youn *bass-bar* **Holländer**
 Ricarda Merbeth *sop* **Senta**
 Franz-Josef Selig *bass* **Daland**
 Tomislav Mužek *ten* **Erik**
 Christa Mayer *mez* **Mary**
 Benjamin Bruns *ten* **Steersman**
 Bayreuth Festival Chorus and Orchestra /
 Christian Thielemann

Stage director **Jan Philipp Gloger**

Video director **Martin Eidenberger**

Opus Arte (DVD) OA1140D; (Blu-ray) OABD7147D
 (140' + 25' • NTSC • 16:9 • 1080i • DTS-HD MA5.1,
 DTS5.1 & LPCM stereo • 0 • S/s)

Recorded live, July 25, 2013

Extra features: Cast gallery and interviews



So much of this new Bayreuth *Flying Dutchman* has such confidence and authority – singing, conducting, abstract video imagery – that one starts to anticipate a landmark production. Ultimately, such hopes are dashed. But, until then, one revels in Christian Thielemann's masterly handling of the Overture's tempo modifications and, thereafter, the lustrous sonorities that support the singers in this single-act version of the opera. Visually, the tone is set by slow-oozing video imagery during the Overture, similar to a Rorschach ink-blot test, alternately running down from the top or rising from the bottom (like a growing forest), suggesting disparate worlds attempting to intersect. The endless spatial perspective offered by video animation suggests the eternity in which the Dutchman lives.

Variations on the ink imagery carry over into facial birthmarks among the ghost-ship's crew. Samuel Youn's Dutchman, for one, has one side of his head shaved to reveal his modern marks of Cain. Early on, he slashes his wrists but no blood comes; a powerful image. In contrast, Daland and his sailors are dressed like grey-suited corporate types returning from a shopping trip. Ricarda Merbeth's Senta is taller and looks older than Youn, underscoring the

vastly different worlds they come from. The money, materialism and career achievement of her world have no meaning or practical use for him. He even turns down a latte – contrasting the Dutchman's dark, desperate world with the merchant-class complaisance he's attempting to navigate for his own redemption.

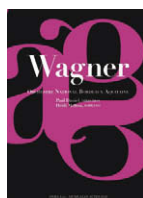
The production starts going wrong when Senta's factory is updated to a packing warehouse for electric fans. I suppose their circular function is supported by the spinning chorus of the girls working there. Thereafter, this mediocre idea is taken too far, too long – Daland's crew all but worship a large diagram of the fans while Benjamin Bruns's Steersman is parading around like some grinning fool at a corporate rah-rah session.

Other vague, distracting images: a rough effigy of the Dutchman looks like a mannequin salvaged from a toxic waste dump, while Senta periodically dons black wings. But the eternal logistical problems of Senta jumping into the sea as the Dutchman's ship departs is handled brilliantly: she stabs herself and both suffer the same wound – plus the deliverance that comes with it.

Musically, this performance is on such a high level that, if released in an audio-only format, it would be among the best live recordings out there. Youn is a particular revelation, with bass qualities to establish the character's emotional weight but also effective baritone colours that convey anguish with great specificity. Merbeth's Senta sounds more like Brünnhilde, though one has to be grateful to hear the role sung with such conviction and accuracy. Tomislav Mužek's Erik is a solid, beefy tenor – perfect for the role – while Franz-Josef Selig is an effective Daland, and Bruns's Steersman, despite his obnoxious stage business, is beautifully sung. **David Patrick Stearns**

Wagner

Götterdämmerung – Siegfried's Funeral March; *Starke Scheite schichtet mir dort* (Brünnhilde's Immolation Scene). *Tannhäuser* – Overture; *Venusberg Music*; *Dich, teure Halle*. *Tristan und Isolde* – Act 1, Prelude; *Mild und leise* (Liebestod)
Heidi Melton *sop* **Bordeaux Aquitaine National Orchestra / Paul Daniel**
 ONBA Live/Actes Sud (DVD) ASM22 (77' • DDD)



In January 2013 a brand-new concert hall was opened in Bordeaux, and the following September Paul

Daniel took over as Music Director of the Orchestre National Bordeaux Aquitaine. This CD is very much for local consumption: priority in the accompanying hard-cover booklet is given to photographs of orchestra and conductor, and the accompanying notes and texts (even though Wagner is sung in German) are in French only. The disc celebrates something of which those attending and financially supporting the local enterprise can be proud. Purely as a CD, of course, it enters a highly competitive field.

American soprano Heidi Melton began her career less than 10 years ago but she displays great assurance and considerable accomplishment in this trio of vocal items. Placed well forward of the orchestra, she has no obvious technical weaknesses: and while Isolde's Liebestod is probably cooler in tone than it would be if she were in a live staging of the whole work, the *Tannhäuser* and *Götterdämmerung* scenes are well characterised and (on the whole) well played. I have a few quibbles about aspects of Paul Daniels's pacing: the 'Paris' *Tannhäuser* music needs more Bacchanalian abandon, and purposeful flow isn't consistent enough elsewhere. In their different ways, most of the six extracts exhibit the kind of 'stop-go' strategies suggesting that rapport between conductor and performers was still at an exploratory stage. The counterproductive contrast between holding back and pushing forwards is very marked in the orchestral conclusion to *Götterdämmerung*; but the warm applause which follows confirms that these live performances on a special occasion were well received in Bordeaux.

Arnold Whittall

Weir

The Vanishing Bridegroom

Ailish Tynan *sop* **Bride/Wife/Mother**
 Anna Stéphany *sop* **Daughter**
 Andrew Tortise *ten* **Lover/Friend/Preacher**
 Owen Gilhooly *bar* **Bridegroom/Husband/Father**
 Jonathan Lemalu *bass-bar*
 **Doctor/Police/Stranger**
BBC Singers; BBC Symphony Orchestra /
Martyn Brabbins
 NMC (CD) NMCD196 (83' • DDD • S/T)
 Recorded live at the Barbican, London,
 January 19, 2008



It is going to be interesting to see how the newly appointed Master of the Queen's



Daland's 'corporate-type' sailors on stage at the Festspielhaus, Bayreuth, for Jan Philipp Gloger's production of Wagner's *The Flying Dutchman*

Music responds to the monumental demands of her post. Rather than fanfare and bombast, Judith Weir has always excelled at writing music in miniature, and her skill at pinpointing an idea, an atmosphere, a musical realm in a few deft strokes is fully on display in *The Vanishing Bridegroom*. It has taken the opera nearly a quarter of a century (it was premiered in Glasgow in 1990) to take its place in the CD catalogue but by and large the wait has been worth it.

Even though it barely lasts over 80 minutes, this is not really one opera but three small ones linked together – a trio of Scottish folk tales, succinctly told. All three deal with relationships but love barely has time to put in an appearance before greed, desertion and moral degeneration sour the tone. A bleak atmosphere pervades the opera, yet the score is full of life. The composers usually cited as influences on Weir are Britten, Stravinsky and some of the minimalists but perhaps it was seeing *The Cunning Little Vixen* just beforehand that brought Janáček most vividly to mind: vital germs of music are constantly springing into life, only to flicker and die a minute or two later. There are

magical moments – the sense of stepping into a numinous world at the start of the first story's 'The Passion', the ominous landscape of the misty, mysterious hill in the second – but doubts set in the further one listens. Weir is less successful at shaping her opera as a whole and there is not much sense of a destination. For all its passing fascinations, *The Vanishing Bridegroom* is less than the sum of its parts.

The recording is taken from a live performance at the Barbican in 2008, part of a BBC weekend devoted to Weir's music. I can imagine a smaller-scale performance making a better effect – less sense of the singers trying to fill a large hall, orchestral timbres more precise, the words clearer – but this is an important omission in Weir's recorded catalogue very decently filled.

Richard Fairman

Zemlinsky

Eine florentinische Tragödie^a.

Six Maeterlinck Songs, Op 13^b

^aHeike Wessels *mez* **Bianca**

^aSergey Skorokhodov *ten* **Guido Bardi**

^aAlbert Dohmen *bar* **Simone**

^bPetra Lang *mez*

London Philharmonic Orchestra /

Vladimir Jurowski

LPO (M) LPO0078 (74' • DDD)

Recorded live at the Royal Festival Hall, London,

^bSeptember 22, 2010; ^aSeptember 26, 2012



Not premiered until 1917, Zemlinsky's *Eine florentinische Tragödie* was something of a

latecomer to the *fin de siècle* party. Based, like Strauss's *Salome*, on Wilde – in this case a fragmentary play – it is full of musical and dramatic touches reminiscent of the earlier score but is governed by a discipline and economy arguably lacking from the Strauss. The plot's love triangle is faintly reminiscent of Puccini's contemporaneous *Il tabarro*, while it shares its Renaissance Italian setting with such works as Schreker's *Die Gezeichneten*.

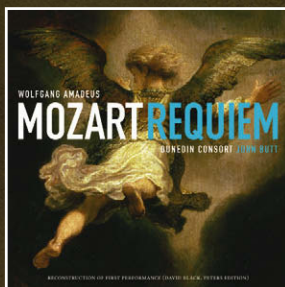
But it's a short piece whose cumulative power is extremely impressive, and in this 2012 recording, made live in the Royal Festival Hall, Vladimir Jurowski and the LPO capture both its passion and its restraint well. It's a reading of remarkable orchestral clarity and lucidity, which saves up the passion for when it's required and paces the final minutes to properly shattering effect.

GRAMOPHONE
CLASSICAL MUSIC AWARDS 2014
'Choral' Award Winner

DUNEDIN CONSORT

MOZART REQUIEM

Discover this illuminating account of Mozart's Requiem by the inimitable Dunedin Consort.
John Butt directs soprano Joanne Lunn, alto Rowan Hellier, tenor Thomas Hobbs and bass Matthew Brook in this insightful reconstruction of the Requiem's first performance.



'Purely on grounds of performance alone, this is one of the finest Mozart Requiems of recent years. As with all of Butt's recordings, however, this Mozart Requiem is something of an event. It is Butt's minute attention to these details, though, that makes this such a thrilling performance.'

GRAMOPHONE

ALSO AVAILABLE

Six Brandenburg Concertos

Johann Sebastian Bach



★★★★★
THE GUARDIAN

★★★★★
BBC MUSIC MAGAZINE

'Baroque Instrumental' Finalist
GRAMOPHONE AWARDS 2014

'Album Choice'
HI-FI NEWS

'The results are most compelling...'
THE SUNDAY TIMES

The Well-Tempered Klavier

Johann Sebastian Bach



'John Butt brings something totally new...this is lean, spry, spirited playing. Butt's academic authority reveals some fascinating relationships, and there is the added bonus of his edifying sleeve notes.'

THE HERALD SCOTLAND



LINN

All albums available in Studio Master from www.linnrecords.com
Distributed in the UK by RSK Entertainment www.rskentertainment.co.uk
Distributed in North America by Naxos of America www.naxos.com

Just listen

Classics Direct

Gramophone Editor's Choice Recordings

Disc of the month

Bruch	Violin Concerto No.1 + Prokofiev 2	Hagen, Engeset	£12.00
Donizetti	Maria Stuarda (2DVD)	DiDonato, Rose, Benini	£15.00
Handel	Tamerlano (3CD)	Sabata, Cenčić, Minasi	£25.00
Handel	Triumph of Time & Truth (2CD)	Bevan, Neville-Towle	£19.00
Moeran +	British Works for Cello & Piano vol.3	Watkins	£10.25
Moody	Simeron + Pärt Stabat Mater	Goeyvaerts Trio	£12.50
Mozart	Violin Concertos 3, 4 & 5 (SACD)	Steinbacher	£12.50
Nørgård	Symphonies Nos.1 & 8	Oramo	£12.20
Prokofiev #	Violin Sonatas, 5 Melodies	Ibragimova, Osborne	£10.25
Rachmaninov	Piano Sonatas, Preludes 4-6	Xiayin Wang	£10.25
	America: Barber, Bernstein etc.	Creed	£12.00
	RCA Album Collection (6CD)	John Ogdon	£25.00

Recent Recommended Releases

Bach	Violin Concerto, Double Concerto	Batiashvili	£11.25
Busoni	+ Strauss Violin Concertos	Becker-Bender	£10.25
Charpentier	Royal Chapel in Versailles (2SACD+DVD)	Savall	£13.50
Dussek	Piano Concertos	Shelley	£10.25
Dvořák	Symphonies & Concertos (6CD)	Bělohlávek	£34.00
Elgar	Symphony No.1, Cockaigne (SACD)	Oramo	£10.25
Maxwell Davies	Resurrection (2CD)	Maxwell Davies	£10.00
Mozart	Piano Concertos 18 & 19	Uchida	£11.25
Mozart	The Last Symphonies (2CD)	Harnoncourt	£12.50
Schubert	Piano Sonatas (5CD)	Daniel Barenboim	£28.00
	Dances: Bach, Chopin, Gould etc.	Benjamin Grosvenor	£11.25

Free Monthly New Release & Special Offer Listings

We accept payment by Cheque / Visa / MasterCard

Postal Charges UK - First item £1.50, then £0.50 per item Box Sets £3.00
Maximum UK postage charge - £3.00

Europe - First CD £2.00, then £1.00 per disc Box Sets from £2.50

Outside Europe at cost Prices valid until 30.09.14 and include VAT at 20%
Office Hours Monday - Friday 9.00am - 5.00pm Answerphone at other times

Orders: 01787 882223 Classics Direct

20 North Street, Sudbury, Suffolk, CO10 1RB. UK E-mail: sales@classicsdirect.co.uk
www.classicsdirect.co.uk to view our special offer listings

Concours de Genève Prix international d'interprétation & de composition

2014
— Piano & Flute

2015
— Composition
& Laureates Festival

2016
— Voice &
String Quartet

Main partner



Piano & Flute: 16 Nov. - 5 Dec. 2014

Application deadlines:

31 March 2015 - Composition
30 April 2016 - Voice & String Quartet

www.concoursgeneve.ch

Photo © Corbis



Trademark clarity: Vladimir Jurowski and the London Philharmonic Orchestra underpin a passionate yet restrained live recording of Zemlinsky's *A Florentine Tragedy*

Albert Dohmen (also Simone on Riccardo Chailly's fierier 1996 Concertgebouw recording for Decca's Entartete Music series) remains imposing and authoritative, even if the voice is rather dry. Sergey Skorokhodov has all the notes and sings securely as Guido, his rival, but his performance is marred by heavily accented German. Heike Wessels is a gloriously voluptuous and vibrant Bianca. I wonder if she might have made more of the filler: the *Six Maeterlinck Songs*, composed in a style that seems to emulate late Mahler but has little of his conviction and pathos. As it is, Petra Lang (recorded a couple of years earlier) sounds rather plummy and pushed in these works.

Hugo Shirley

Florentinische Tragödie – selected comparison:
RCO, Chailly (12/97th) (DECC) 473 734-2DF2

'Voice of Hope'

Davasche Saduva (Hush I hear you). Lakutshon' ilanga (When the sun sets) **Fedhile** Malaika (My Angel) **Makeba** Baxabene Oxam (Click Song 2). Iya Gaduza. Pata Pata. **Umhome** (Nowhere to go) **Mdelele/Mogotsi/Khoza/Sehume** The Click Song **Mozart** Don Giovanni – Vedrai, carino **Nyathi** Senzeni Na? (What have we done?) **Puccini** Gianni Schicchi – O mio

babbino caro. Turandot – Signore, ascolta! La bohème – Donde lieta uscì **Silinga** Holilili. Ntyilo Ntyilo (Little Bird) **Sontonga** Nkosi Sikelel' iAfrika (God Bless Africa) **NB Thomas** The Naughty Little Flea **Traditional** Thula Baba **Volans** Umzi Watsha (The House is Burning) **Pumeza Matshikiza** sop with various artists
Decca © 478 7605DH (50' • DDD)



CD: the singer who is now a 'fully fledged soprano' in the opera houses of Europe; and the singer of popular songs associated with the much-loved Miriam Makeba (1932-2008) from her native South Africa.

Her transition to the operatic stage was initiated by the composer Kevin Volans, who paid for her ticket to study in London, so it's nice to have him represented by his song 'Umzi Watsha', a cautionary tale along the lines of 'London's Burning'. The colours in the haunting, spare accompaniment are conveyed with expert precision by the versatile Aurora Orchestra conducted by Iain Farrington, who should also be congratulated for his arrangements.

His reimagining of the original backing tracks to the Makeba songs are immediately appealing and skilfully highlight the individuality of each number. The string chart in 'Pata, Pata' ('Touch, Touch') is of particular note, the clarinet line adding an individuality to the lolling rhythm of 'Holilili'. 'Malaika' and 'Lakutshon' ilanga' have the appeal of the Canteloube *Songs of the Auvergne*, with birdsong adding an extra dimension. A small female group add an enchanting descant to the sweet lullaby 'Hush I hear you'.

Pumeza's Mimì is lovingly sung, her line to Rodolfo about keeping her pink bonnet as a souvenir of their love a touching moment in her interpretation. Liù's aria is well sustained, with nice *portamento*, but 'O mio babbino caro' is a trifle too heavy and her Zerlina scarcely gives credence to a young girl who is trying to soothe her lover's wounds after being beating up. Both accompaniments are on the slow side. There's no mistaking the great care with which these performances have been prepared, and the technique is all there; but they lack the spontaneity of the African songs obviously so close to this singer's heart.

Adrian Edwards

REPLAY

Rob Cowan's monthly survey of historic reissues and archive recordings

Russian keyboard giants play Schubert and Bach

Live Schubert from Sviatoslav Richter as we approach 100 years since his birth, and Bach's '48' from Samuil Feinberg

A major four-CD release in Melodiya's 50th-birthday season is devoted to live recordings of Schubert piano music played by **Sviatoslav Richter**. It comprises mostly sonatas taped in the Grand Hall of the Moscow Conservatoire between 1971 and 1979, though the majority date from 1978. The real 'biggie' among them is the Sonata in G, D894, where Richter plays the opening movement truly *Molto moderato e cantabile*, reaching beyond the 25-minute mark, and in doing so makes the many superbly judged pauses for breath as much a part of the music as the notes themselves. Richter's decisive way with the Minuet and closing *Allegretto* couldn't be more apt.

The same CD (the second in the set) also includes the unfinished Sonata in E minor, D566, with its impromptu-like closing *Allegretto*, whereas the first disc includes a subtly different performance of the same work in which Richter

'Richter performs with a combination of delicacy and powerful address'

appends the Rondo in E, D506, as a finale. It's interesting that his performance history of the piece started with one movement and ended with four!

Those who know Richter's famous EMI recording of the beguiling Sonata in A, D664, will be equally charmed – perhaps even more so – by this 1978 concert performance. The Sonata in B, D575, is very dramatically done, the Sonata in C minor, D958, too, though the finale hasn't quite the degree

of fire and panache that Richter had generated in Hungary back in 1958.

The most unusual disc in many respects is the last, which is made up of numerous shorter pieces. It opens with the assertive if little-known Scherzo in D flat, D593, performed with a combination of delicacy and powerful address. Richter offers an introspective, questioning account of the whimsical Allegretto in C minor, D915 – fully on a par with his readings of D958 and D960 (the latter isn't included as part of the set but the earlier D625 is). The G flat Impromptu, D899 No 3, is remarkable for its refinement (the accompaniment is kept crystal clear), while Nos 2 and 4 from the same set are notable for their fluidity. Applause is included after and sometimes before individual pieces. The sound is generally excellent.

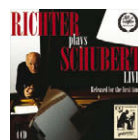
If Richter's Schubert might be described as humanised austerity, **Samuil Feinberg's** magnificent Russian recording of Bach's *Well-Tempered Clavier* (taped 1958-61) commands a range of keyboard colour that at times compares to Rachmaninov. Accompanying voices either quietly murmur or boldly spring to the fore, faster preludes and fugues suggest an unstoppable rhythmic force, and the overall impression is of a great musician whose profound understanding of each separate piece allows for a wide range of tone perspectives.

My knowledge of the cycle was based on two earlier transfers, by far the best from Russian Disc, with a sonically inferior set issued by Dante Lys as a poor alternative. Pristine Audio more approximates the Russian Disc option, though the quality isn't entirely consistent from work to work

(the preludes and fugues are separately tracked, by the way) and there's a certain amount of added ambience. But for most of the time Bach and Feinberg are well enough served for the glories of the music and its performance to emerge unscathed.

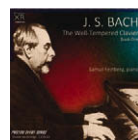
Just a handful of pointers might be of use. Feinberg is at his most disarmingly lyrical in the C sharp minor Prelude from Book 2 – also a good sampling of the expressive way he balances the right and left hands, stressing counter-melodies in the way that Horowitz might have done. In the E flat Prelude from the same book, Feinberg nudges the bass forwards while achieving marked *crescendos* and *diminuendos*. His ability to loosen the rhythmic frame without allowing the musical line to bend too far is beautifully exhibited by the D sharp minor Fugue – another case where colour is paramount. The D minor Prelude from Book 1 canters quietly into dynamic action, and the D sharp minor Prelude is played with the sort of intensity you'd expect in Bach's Passion music. This is a wonderful '48', no doubt about that – essential listening and fully on a par with such great vintage piano alternatives as Fischer, Richter, Loesser and Tureck.

THE RECORDINGS



Schubert

'Richter Plays Schubert Live'
Sviatoslav Richter *pf*
Melodiya © ④ MELCD100 2231



Bach

The Well-Tempered Clavier
Samuil Feinberg *pf*
Pristine Audio © ④ PAKM063



Sviatoslav Richter's live recording of the Hammerklavier Sonata from 1976 is 'viscerally exciting'

Epic Hammerklavier

Something of the rarefied atmosphere that greets **Sviatoslav Richter's** Schubert finds its way into a live performance of Beethoven's *Hammerklavier* Sonata that the great pianist gave at London's Royal Festival Hall in 1976. Stradivarius's CD release achieves a reasonably well-focused piano tone while confirming that the audience maintained an admirable level of quietness for the duration. In fact, only at the end of the finger-crippling fugal finale are you reminded that this was indeed a live performance, and when the applause breaks through (admittedly on the tail of the last note), it's deafeningly enthusiastic. Richter takes a moderately paced, level-headed view of the first movement (played with its

repeat intact, by the way), neither especially forceful nor excitable but intent on keeping the arguments as clear and as well balanced as possible. The *Scherzo's* madcap central section marks a sudden rush of excitement, in maximum contrast with the following *Adagio* which – although at 17'41" isn't the broadest on disc (the wonderful Anton Kuerti on Analekta stretches the movement to 21'00") – achieves a sense of stillness that is very special, more *sostenuto* than *appassionato* or *sentimento*. After the *Largo* and its attendant *accelerando* break the spell, Richter launches into one of the most astonishing versions of the finale imaginable: light, buoyant, flinty in texture and with a mass of detail flying between *piano* and *fortissimo*. It's a compelling collaboration between mind and fingers,

at once cerebrally stimulating and viscerally exciting. All in all, a *Hammerklavier* that fully reflects the breadth and spiritual dimension of Beethoven's grand design.

THE RECORDING



Beethoven Piano Sonata No 29, 'Hammerklavier', Op 106
Sviatoslav Richter *pf*
Stradivarius © STR33989

Annie Fischer at 100

If Richter's Beethoven is lean and mean, **Annie Fischer's** pushes for a combination of dramatic projection, joyfulness and lyrical engagement. This year marks her birth centenary, and Hungaroton has issued a celebratory three-CD 'Centennial Collection' that includes a vital 1966 recording of the Third Concerto that isn't too far removed from the one she made a few years earlier for DG with another centenarian, Ferenc Fricsay – except that the Budapest Symphony Orchestra isn't quite on the level of its Bavarian State counterpart. That same DG LP included two Mozart rondos with orchestra, one of which, K382 (recorded 1965), Fischer also plays here, much as she did there, with a combination of charm and elegance.

Schubert's D960 Sonata (1968) is performed with passion and an imposing sense of forward momentum, quite the opposite of the marmoreal Richter (and with no first-movement repeat), while Liszt's Sonata (1953) is given a thoughtfully pondered performance that – although forcefully dispatched – sidesteps hot-headed virtuosity in favour of a cooler synoptic overview. Two Mozart concertos, K466 and 467 (both 1965), combine poise and brilliance, not unlike the way that Fischer's earlier Philharmonia versions did (now available in an EMI Icon box), though again the earlier orchestral accompaniments are rather more refined. There's also a purposeful account of the Fantasy and Fugue in C, K394, and more Schubert, the Impromptu in F minor, D935 No 1, in which Fischer's alternation of boldness and a sense of quiet conversation recalls her near namesake Edwin Fischer. A fine collection, and a worthy supplement to Fischer's set of the complete Beethoven sonatas (HCD41003).

THE RECORDING



'The Centennial Collection'
Annie Fischer *pf*
Hungaroton © ③ HCD41011

Books



Philip Clark on a collection of conversations with Birtwistle:

'For all his buffiness and miserablist exterior, Birtwistle's vulnerabilities are displayed candidly'



David Vickers on a valuable handbook to Rameau's music:

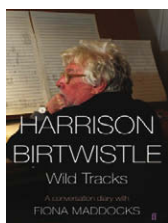
'Indispensable for anyone wanting facts and information about every conceivable Rameau subject'

Harrison Birtwistle - Wild Tracks

A Conversation Diary with Fiona Maddocks

Faber & Faber, HB, 336pp, £22.50

ISBN 978-0-571-30811-8



The tone can be cosy and a bit *Hello!* magazine – 'At Home With Harry! Sir Harrison Birtwistle

shows us his delightful Wiltshire home and dishes the secrets on his darling new piano concerto' – but Fiona Maddocks certainly knows her stuff and manages to extract answers of unusual clarity and focus from the interview-phobic composer. *Wild Tracks* is structured as a conversation diary: Maddocks turns up chez Birtwistle a couple of times a week (the conversations took place last year) to quiz him about a particular topic or current existentialist itch. Oliver Knussen, John Tomlinson, David Harsent (poet and librettist), Birtwistle's three sons (Silas, Toby and Adam) and his Polish cleaner put in cameo appearances. And running through the narrative like one of those apparently never-ending Birtwistleian lines are updates on the composition of a new 80th-birthday piano concerto commission, *Responses – Sweet disorder and the carefully careless*, for Pierre-Laurent Aimard.

At times you wish Maddocks had the nous to challenge some of Birtwistle's more loopy prejudices. It's no surprise to learn that 'minimalism' is a dirty word in the Birtwistle household – how disappointing it would have been to discover that he kicked back in the evening with a glass of Blue Nun and a John Adams CD. But when he dismisses minimalism as 'milk without cream...so much has been lost: harmony for example', you're waiting for counter-arguments that never come.

La Monte Young, Steve Reich or Philip Glass? Who exactly are Birtwistle's criticisms aimed at? Has he heard the

harmonically plenteous *Music in Twelve Parts* or *Music for Eighteen Musicians*? Why would a musical movement that emerged where and when it did (America in the mid-1960s) exhibit different harmonic instincts to Birtwistle's own? Similarly, his deeply misinformed comments about jazz and improvised music are cheerfully waved through. Birtwistle informs us that improvised music (or perhaps jazz – he doesn't make a distinction between the two) 'comes out the top of your head [but] composition is a way you can go deeper, through consideration'. The necessary retort to that is that improvisers retain direct control over their material and don't delegate responsibility to faceless orchestral musicians. There is a debate to be had – what a pity Maddocks feels too on-message to chance those killer Frost/Nixon questions.

All great composers, though, are a mass of contradiction and such loopy prejudices can prove as important to a composer's developing language as the music they admire. You might be expecting words of wisdom aplenty about Boulez, Carter or Ferneyhough but some of Birtwistle's most insightful thoughts actually concern Machaut, Bach, Beethoven and Wagner. His ideas about Bach are hands-on and characteristically pragmatic; John Eliot Gardiner would surely nod his approval. 'Whatever the gesture is it applies to the whole movement...it's like itself all the way through,' he argues, continuing to press the point when Maddocks thinks he's complaining about a lack of gestural variety: 'No, I'm saying it's all interesting.' A discussion about orchestration turns into a critique of Wagner's approach to the orchestra: '[In Wagner] it's sort of fixed, the role of the strings and how the brass works, and it never really varies.' But in contrast, his own orchestration, Birtwistle explains, 'is a process of adding things'.

Composers sit at the centre of their own universe like queen bees and all discussions invariably come back to Birtwistle's own music. And fair enough – he is the subject

of the book. For all his huffiness and miserablist exterior, vulnerabilities are displayed candidly. 'I don't think, with hindsight, I was a natural musician,' he declares starkly; and discussing a rhythmic technique he deployed in his ensemble piece *Secret Theatre*, the aim might have been for the effect to be heard: 'But I don't know if it will and it doesn't matter.'

Most composers would rather end it all now than admit such weaknesses. But, of course, Birtwistle isn't most composers. One day, before Maddocks arrives, he has been too depressed and anxious about the progress of Pierre-Laurent Aimard's piano concerto to work. He is lost inside the form and is mulling over precisely what to do next. Like his friend Morton Feldman – who regularly spoke up in favour of music existing as an art, not music, form – Birtwistle's music is not particularly dependent on other music. At times of crisis like this there are no models to fall back on, no tool-of-the-trade compositional techniques guaranteed to get him from A to B. Misery hangs heavy. 'I'm afraid I haven't got anything to say today,' Birtwistle sulks, 'unless you've got some questions?' Interviewer turns therapist; for once the softly softly approach feels appropriate. **Philip Clark**

The Rameau Compendium

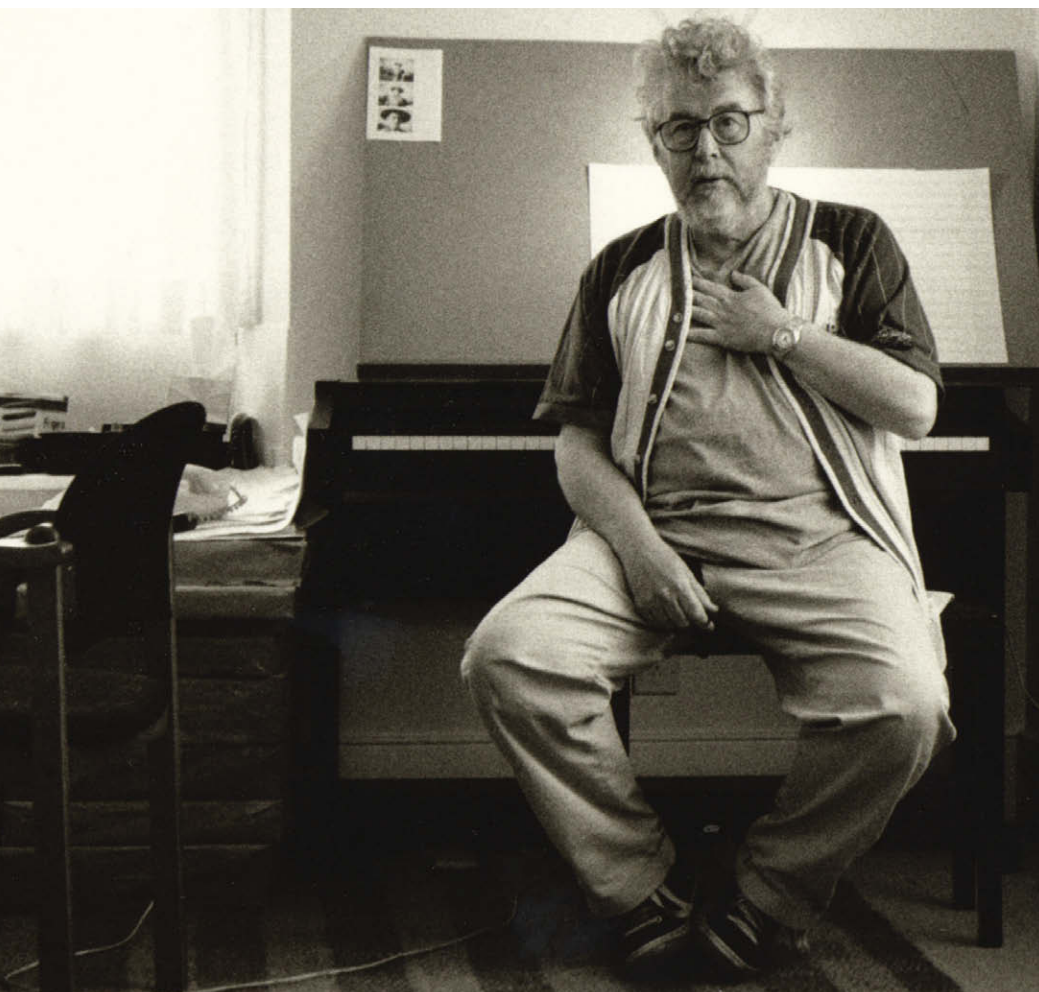
By Graham Sadler

Boydell Press, HB, 281pp, £55

ISBN 978-1-84383-905-7



Until now, a nuanced picture of Rameau's career, artistic achievements, intellectual pursuits and relationships with his contemporaries has only been constructible from using all sorts of disparate sources of information. He has had a raw deal outside the Francophone world, and it is unfathomable that it has taken so long since Cuthbert Girdlestone's



At home with Harry: Fiona Maddocks gleans myriad truths and opinions from the eighty-year-old composer

seminal biography (1959, rev 1967) for a new and up-to-date guide to Rameau's life and music to be made available. One of the musicologists to have made an outstanding contribution to international Ramellian research is Graham Sadler, whose *Rameau Compendium* is an ideal commemoration of the 250th anniversary of the composer's death (September 12, 1764).

Sadler's concise biography of Rameau is positioned sensibly at the start of the book, prior to the A-Z dictionary (don't look for it under R); based on the latest scholarship, it re-evaluates some preconceptions about the composer's personality and career in light of new documentary discoveries, and is easily the most essential biographical sketch of Rameau available in English. Sadler hopes that this 'counters the widespread perception of the composer as a dry, irascible, unsociable individual'. Perhaps this attempt does not succeed unequivocally; but what does emerge clearly from other entries is how unflattering complaints about the composer tended to originate from former friends or disenchanted disciples with prejudicial axes to grind (such as the fairground theatre

manager Charles Alexis Piron and Jean-Jacques Rousseau – whose literary talents overshadowed his musical proficiency).

The A-Z entries are indispensable for anyone wanting to quickly discover useful facts and scholarly information about every conceivable Ramellian subject – and also a few that non-specialists could hardly guess at, such as Rameau's use of 'Cannon Fire' (the overture to *Acante et Céphise*) and his connection to the 'Noblemen and Gentlemen's Catch Club' of London (he sent the Londoners a treatise on musical canon but all 15 copies they printed are now lost). Entries on Rameau's operas include not only the most famous masterpieces but also obscurer occasional works and even projects that did not get finished. Cast lists are not given because of the complicated revision history of many works but the history of each opera is given an economical thumbnail sketch. Little room is available for explanations of plots and literary sources, so Sadler's own more expansive entries in *The New Grove Dictionary of Opera* remain essential. I would have enjoyed reading more detailed discussions of the musical riches in Rameau's stage works, so it seems

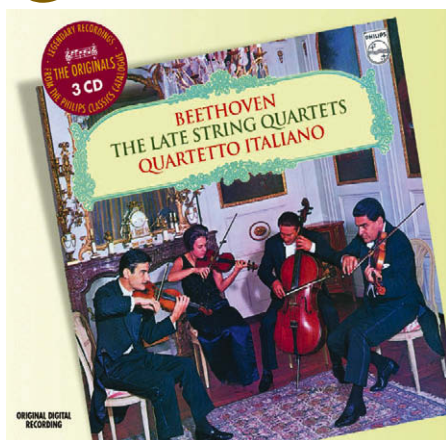
that the definitive handbook to Rameau's operas remains to be written (or translated).

Rameau's theoretical activities are summarised, such as his famous *Treatise on Harmony Reduced to its Natural Principles* (1722), and there are also discussions of aspects of musical style, ornamentation and performance practice. Sadler's authoritative, friendly and crystal-clear prose illuminates Rameau's collaborations with librettists (including Voltaire), singers and dancers, and his connections to musical contemporaries, patrons and places. Entries on other composers prove particularly fascinating. The influence of Montéclair's biblical drama *Jephthé* on Rameau's decision to try his hand at opera is well-known, as is Campora's remark that *Hippolyte et Aricie* contained 'enough music...to make 10 operas', but it is interesting to discover that only limited light can be shed on Rameau's engagement with the music of Lully and Charpentier. Likewise, there are surprisingly few documented connections with Couperin 'le Grand', Mondonville (who married one of Rameau's pupils) and Leclair (who also made his Parisian opera debut belatedly), even though these musicians must surely have encountered each other frequently.

More revelatory are Sadler's remarks about significant Baroque composers outside France in relation to Rameau. Telemann enthusiastically praised *Castor et Pollux* (which he may have heard in Paris in 1737) in an amicable disagreement with his correspondent Graun, and anecdotal evidence claims that Handel had some of Rameau's music in his personal library. The interest also travelled in the opposite directions: Rameau's treatise *Génération harmonique* (1737) praised the enharmonic qualities of the famous prison scene for Senesino in Attilio Ariosti's London opera *Coriolano* (1723), a passage in *Le Princesse de Navarre* borrows material from Handel's *Samson* (first performed in London two years earlier), and the slow movement from Vivaldi's *Autumn* influenced the sleep scene in *Anacréon* (the 1754 *acte de ballet*, a different work from the *entrée* added to the 1757 revival of *Les surprises de l'Amour*).

Considering the complexity and ambition of a project accomplished by a single author, it is inevitable a few little things might need tweaking for any future paperback edition (different entries claim that *Les Indes galantes* was performed 63 and 64 times during its first run – which one is the typo?). The compendium is a monumental dissemination of scholarship transformed into an engaging and user-friendly handbook, and hopefully it can reignite interest in a broader revival of Rameau's music. **David Vickers**

Classics RECONSIDERED



Beethoven's String Quartet No 15, Op 132, was recorded by Quartetto Italiano in 1967.

Rob Cowan and **Caroline Gill** revisit this lauded interpretation to see if, nearly half a century on, it still lives up to its classic status



Beethoven

String Quartet No 15, Op 132

Quartetto Italiano

Philips Originals (M) (C) 475 8685 (3h 35' • ADD)

Let me say at once that this is the most impressive account of Op 132 that I have heard since the famous Hollywood Quartet version appeared in the mid-fifties. The Italian Quartet have intonation and ensemble of a high order and their reading is totally free of any perfumed

expressiveness or agogic distortions that sometimes pass muster as 'interpretation'.

The Italians seem to have something of the measure of the astonishing *Heiliger Dankgesang* movement and their performance gives a much better idea of its depth and range even if they do not quite attain the spirituality of the pre-war Busch set. But the Italians, it must be said, meet the challenge of the other movements with no less an artistry, and comparison in detail

with, say, the Juilliards nearly always finds them just that bit more searching while their conception of the work as a whole seems to me the more fully realised.

This is a performance of stature that makes one realise the extraordinary human achievement this music represents. The Italians are exceptionally well served by the engineers. The recording has splendid body and presence and the stereo definition is no less impressive. **Robert Layton** (9/68)

Rob Cowan With people, it's chemistry: you can tell within minutes whether or not it's going to work. And so it is with a great performance. In this case, Quartetto Italiano and the first of their Beethoven late quartet recordings for Philips: the opening *Assai sostenuto* in particular, the sense of tension generated by the *pp* phasing in of, respectively, cello, viola, second violin and first violin; and when leader Paolo Borciani spins his two bars' worth of liberating *allegro* semiquavers (such a sense of release), then having the cello announce the first segment of the principle theme over a held high minim from Borciani. All of it supremely natural in the way the quartet ebbs and flows, not to mention the hush at the onset of the development section.

One perhaps misses the Busch Quartet's expressive curlicues or the Amadeus's engaging candour, but Quartetto Italiano promotes an admirably pure option, never courting excessive vibrato or overheated dynamics. Theirs is a Beethoven poised in exactly the right position along the 'golden mean', Apollonian in its beauty as opposed to the powerful but dry 'Old Testament' style of the vintage Budapest Quartet. You can understand why its devotees are so unflinchingly loyal.

Caroline Gill I completely agree with that. The Quartetto Italiano has always had the most loyal of followers, and I think many of those have predicated their relationship with the group on their recording of the late quartets. One of the things I love so much about this recording is the sense of reservation they keep all the way through. Yes, there are certainly points where the contrast in Beethoven's various trains of thought are so extreme that they can do nothing but go with it with a matching sense of extremity (I'm thinking of the move from the end of the third movement to the start of the fourth, two sections so completely unrelated that there's little or no point in trying to tease out of it any rational sense of continuity). But in all cases other than those, they keep their egos so far removed that you can be left to marvel with impunity at music that is wonderfully unfathomable.

You can certainly tell that it's going to work almost immediately in this recording. The opening isn't only tense for me, it's like a wasteland which, unless handled with cheese-paring gentleness, will lack the adequate stillness to allow you to feel you are at the start of something special: finding your way around in the dark with infinite space for the music to grow into the masterpiece it is. By 1825, when he wrote

this quartet, Beethoven was completely deaf and so you're left with the fundamentals of what he was feeling and hearing internally without the ability to refine it with his ears. But despite that he still constantly surprises you and although you hear phrases move in directions that you couldn't possibly predict, there are many instances of perfectly crafted harmony that appear like little oases. That creates a piece that is so imbued with a sense of inhibition that without the Quartetto Italiano's sensitivity, and their resulting careful footsteps, this is music as difficult to listen to as any abstract contemporary work. Yet they are able to draw the listener through the music with such care.

RC This is very interesting because the little 'snap-out-of-it' march that barges in after we're done with the prayerful slow movement is marked *vivace assai* (very lively), and here I feel that the disorientating sense of unrelatedness is in part due to the Italians' rather overly respectful approach. For me, it's less a case of intrusive 'ego' than unstinting commitment, 'being there' you might say, a witness to recovery. Theirs is a sort of march among the doldrums wearing a half smile. Ditto, the recitative-like passage



Quartetto Italiano: their chemistry has led to an 'unflinchingly loyal' band of supporters

afterwards and the transition to *allegro appassionato*. I know it can seem like a bore resorting to the 78 cabinet but here the Busch Quartet is so magnificent, totally off the leash as if Beethoven is at last able to cast off the drained pallor of sickness and enjoy the flaming passion of rude health, at least in principle. For me the Italians are at their best in the veiled mysteries that keep the first two movements fairly inscrutable. You've got it in one when you refer to 'the sense of reservation they keep all the way through,' though I'm not convinced that keeping that sense of reservation all the way through was on Beethoven's agenda, even if it was on theirs.

CG I think of it as a 'snap-out-of-it' march, too, but don't feel in this recording that it is too lively, just dignified. I have a sense that they could have taken it a lot faster if they had allowed themselves, had the *assai* part of the direction not stopped them!

It's very difficult to know where Beethoven was psychologically with his deafness – the isolation that is so prominent in the opening movement and which gives way to an absence of time and space in the third could either be interpreted as a total lack of inhibition, which I think is a positive thing, or as one on the far

periphery of recovery with very little hope for the future, which is tragic in the truest sense of the word. How any group performing the piece chooses to see that point dictates the degree of reverence, and reservation, and I think the Italianos identify more with the latter; the Busch with the former (on that point, I think the Talichs provide a fertile middle ground).

I do agree that the Italianos are better with the movements more shrouded in mystery because of the overall reverence of their approach, but I am willing to take it on wholesale for the perfection I feel they achieve in so much of the quartet. It creates a unity in the way the group play together, too, and a lot of that is to do with the cello-playing of Franco Rossi. There are points, especially in that all-important third movement, where in many recordings the cello dominates the sound too much because it needs to be the driving force behind phrases that otherwise run the risk of sounding aimless, but Rossi pushes it on to another level of beauty because he underpins it without overpowering it. They are all in it together from the start, with no dissent, disquiet or lack of agreement.

RC Reverence is the word. But should one revere something that is so far out of our

orbit, or submit to it wholesale? Take the central section of the second movement, where the gently dialogic *scherzo* suddenly transforms into a music box. Quartetto Italiano mark the moment well, 'with reverence' if you will, but turn to the Végh Quartet (their second – stereo – recording) and you sense the veil lift and the seraphic dancer twirling behind it. With the Végh the magic is in the sense of wonder.

I take your point about contrasting a lack of inhibition as viewed in a positive light with the dark spectre of hopelessness. And yes, it's true that Rossi underpins his line without overpowering the texture, but there are other ways to voice sublimity. The Juilliards (in the last of their complete cycles so far) trace the rise and fall of the phrase with greater vividness than the Italianos, their sense of release at the point marked *Neue Kraft fühlend* ('with renewed strength') surely proving beyond reasonable doubt that, far from feeling 'very little hope for the future', Beethoven was experiencing hope in abundance. Is it too fanciful to imagine that for these precious few moments his deafness was not the issue? While the Italianos are standing by in their white coats casting sympathetic glances, muttering Dignitas under their breaths, the Juilliards leave us in no doubt that there is still time left. And they were right – Beethoven lived on to complete the Quartets Opp 131, 133 and 135.

CG I'm not sure what the difference is between submission and reverence – both imply a lack of potential ever to be able to comprehend the depths of a work, and therefore a desire to be as respectful as possible. The Juilliards' warmth of sound was always too close to over-managed for me, but I also see the benefits of their warmth of tone; of more modern recordings I admire the Takács Quartet's version of 2005, whose sonorities support the music without intruding on it, like the Quartetto Italiano with more substance. But, really, I have found that for all the late quartets I always reach for the older performances. Even the early recording of the Budapest Quartet is an important reference for me – maybe I just like to hear these recordings with such an exaggerated air of mystery that the recordings I am most drawn to might be heard by some as a little debilitated. Or just recorded in mono!

RC '...like the Quartetto Italiano with more substance' – a good description of the Takács Quartet's version of 2005, which all things considered makes for a pretty uplifting mainstream recommendation. But Quartetto Italiano's unsullied approach is, on its own terms, irresistible. **G**

THE SPECIALIST'S GUIDE TO...

Organ concertos

Works that set organ against orchestra were not popular with composers until the 19th century - even Bach didn't write an organ concerto. **Jeremy Nicholas** takes stock and recommends 10 recordings

Few 'great composers' have been inspired to write for the organ set against or combined with the orchestra: there's nothing from Mozart, Beethoven, Schubert, Schumann or even Mendelssohn. Most surprising, perhaps, is the inclusion of Bach in this category, though he did use the organ as a solo instrument in several cantata movements. The very first composer to use the organ in a *concertante* setting was Handel in 1707 - a short sonata in his oratorio *Il trionfo del Tempo e del Disinganno*. It was more than 30 years before his first set of officially designated organ concertos (Op 4) was

published, followed 12 years later by Michel Corrette's exuberant Op 26 set. The obscure František Brixi (1732-71) composed some, as did CPE Bach, Haydn, Soler and a handful of others, but the genre did not truly take off until the second half of the 19th century. Perhaps too much heed was taken of Berlioz's caution in his 1844 treatise: 'The Organ and the Orchestra are both Kings; or rather, one is Emperor, the other, Pope; their mission is not the same, their interests are too vast, and too diverse, to be confounded together.'

The revolution in organ design and build during the mid-19th century, led by

Aristide Cavaillé-Coll, saw the birth of the symphonic organ. French composers in particular were immediately taken with the idea of setting the orchestra against the power, colouristic and expressive opportunities of the newcomer. From then on the story is very much (though by no means exclusively) a French one, a genre in which the descriptions 'organ symphony' and 'organ concerto' become interchangeable. But whatever the title, is there any sound more magnificent, quite as overwhelming and exhilarating as that of a full orchestra and organ? The Emperor and the Pope get on very well together. **G**



Marcel Dupré: the pre-eminent French organist of his generation and composer of many works for the instrument

PHOTOGRAPHY: THE TULLY POTTER COLLECTION



- 10 Handel**
Organ Concertos, Op 4 & 7
Ton Koopman *org* Amsterdam
Baroque Orchestra
Apex Ⓢ ② 2564 62760-2 (11/85*)

The first major organ concertos to be written were the six that were published in 1738 as Handel's Op 4. Some of their movements had their origins in earlier works. These life-enhancers were joined by the six concertos of Op 7, not published until two years after Handel's death, a collection compiled by his publisher from various concertos and movements dating from 1740 to 1751. Only the first movement of Op 7 No 1 requires the use of the pedals.



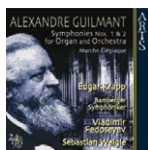
- 9 Corrette**
Organ Concertos, Op 26
René Saorgin *org* Nice Baroque
Ensemble / Gilbert Bezzina
Harmonia Mundi Ⓜ HMA190 5148

The long-lived Michel Corrette (b Rouen 1707, d Paris 1795) spent most of his career based in Paris (he was organist at the Jesuit College) and composed prolifically in every genre. His six organ concertos were written a few years after Handel's Op 4, which Corrette must surely have known, although his are altogether more Italianate in style – all (except No 3) in three movements (fast-slow-fast), reminiscent of Vivaldi.



- 8 Rheinberger**
Organ Concertos Nos 1 & 2
Stefan Johannes Bleicher *org*
Musikkollegium Winterthur /
Douglas Boyd

MDG Ⓢ MDG901 1643
Rheinberger's First Concerto was dashed off in 17 days in June 1884. With just strings and three horns, the orchestral part is interwoven with the organ, the soloist given a mere 12 bars' rest within the 206 of the first movement. The Second from nearly 10 years later has themes and passages of pure drama that are no less memorable. Three months after its first performance (1894), Richard Strauss conducted the Munich premiere.

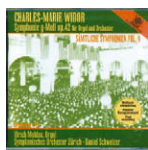


- 7 Guilmant**
Organ Symphonies Nos 1 & 2
Edgar Krapp *org*
Bamberg Symphony /
Vladimir Fedoseyev;

Sebastian Weigle

Arts Ⓜ 476622

Guilmant's two symphonies are arrangements of his organ sonatas Nos 1 and 8. In both he pits the organ against a full orchestra, providing us with what are, arguably, the first sonic spectacles of their kind. The finale of the three-movement Symphony No 1 in D minor (1878) is a *tour de force* toccata. No less magnificent is the five-movement Symphony No 2 in A, Guilmant's last major work.



- 6 Widor**
Organ Symphony, Op 42
Ulrich Meldau *org*
Zurich Symphony Orchestra /
Daniel Schweizer

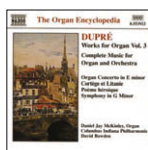
Motette Ⓢ CD40241

Widor took issue with Berlioz's 'Emperor and Pope' adage and produced this work, declaring: 'Admirable new effects may yet be drawn from the union of the two former rivals. . . who, converted into fast allies, manifest ever growing mutual sympathy.' Not to be confused with his Organ Symphony No 6 for solo organ (also Op 42), this work uses two movements from it and one from No 2 to form what is a concerto in all but name.



- 5 Jongen**
Symphonie concertante, Op 81
Virgil Fox *org* Paris Opera
Orchestra / Georges Prêtre
EMI Classics Ⓜ 565075-2

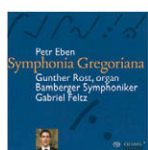
Like Widor and his French predecessors, Liège-born Joseph Jongen was a gifted organist who when writing for his instrument with orchestra was interested in finding the right balance of textures between the two forces. In this 1926 concerto, only in the riotous finale does he let loose the organ's full power – and with some effect. The harmonic influences of Debussy and Fauré are exploited, but so too is the modality of Gregorian chant.



- 4 Dupré**
Organ Concerto, Op 31.
Organ Symphony, Op 25
Daniel Jay McKinley *org*
Columbus Indiana
Philharmonic / David Bowden

Naxos Ⓢ 8 553922

These works illustrate the sometimes slim difference between the two genres. The concerto has a more showy solo part, yet is a closely argued integrated work, while the symphony uses the organ in much the same way as Saint-Saëns does in his Third Symphony, but with striking *concertante* passages. Marcel Dupré (1886-1971) was the pre-eminent French organist of his generation.



- 3 Eben**
Organ Concerto No 1,
'Symphonia gregoriana'
Gunther Rost *org* Bamberg
Symphony / Gabriel Feltz

Oehms Classics Ⓢ OC643 (4/11)

Petr Eben's mammoth work – its four movements run for 57 minutes, the first alone lasting longer than the entire Poulenc Concerto – was written in 1954. Like Jongen's piece, it uses Gregorian chant (as well as folk melodies). The organ is rarely absent from this basically tonal, late-Romantic score, whether blending with the orchestra or, especially in the vigorous finale, as a *concertante* instrument. A true mix of organ symphony and organ concerto.



- 2 Escaich**
Organ Concerto No 1
Olivier Latry *org*
Liège Philharmonic Orchestra /
Pascal Rophé

Accord Ⓢ 472 2162

Thierry Escaich (b1965), who is in the great tradition of French organists/improvisers/composers, has been titulaire of Saint-Etienne-du-Mont, Paris, since 1997 (he succeeded Duruflé). His 1995 concerto exploits the full sonic and colour ranges of orchestra and organ in this thrilling three-movement work, the second rising to an awe-inspiring climax only topped by the shattering coda of the finale. Good speakers are needed.



1 Poulenc Organ Concerto

Philippe Lefebvre *org* Lille National Orchestra / Jean-Claude Casadesus Naxos Ⓢ 8 554241 (6/99)

Cavaillé-Coll's instruments had been an inspiration to French composers of the late-19th century. And so it was also with this, by far the most performed 20th-century organ concerto, commissioned by the fabulously wealthy Winnaretta Singer, aka Princesse Edmond de Polignac, to show off the Cavaillé-Coll installed in the 250-seater drawing room of her Paris home. Poulenc's highly effective handling of just strings (divided into five

parts) and timpani is a touch of genius. Opening with a flourish clearly derived from Bach's great G minor Fantasia, it is a seven-sections-in-one-movement work that moves seamlessly from church to fairground and back again.

Follow Gramophone at Qobuz to listen to a selection of complete recordings from Jeremy Nicholas's Specialist's Guide survey

qobuz

THE GRAMOPHONE COLLECTION

Man and superman

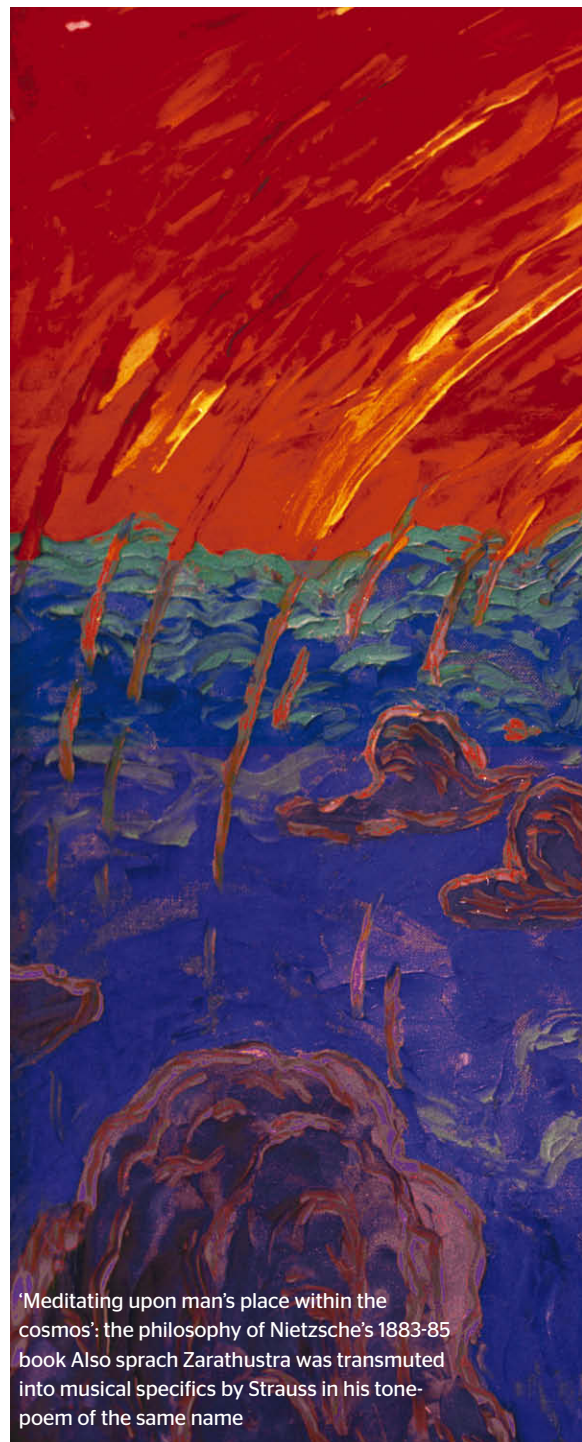
Strauss's tone-poem **Also sprach Zarathustra** may have been hijacked by the movies but there's far more to the score than that famous sunrise, argues **Philip Clark**, as he seeks the finest recording

Old impulses prove impossible to extinguish. And the instincts of the musically literate must be to explain a composer's extra-musical programme in terms of music, which in the case of Richard Strauss's 1896 tone-poem *Also sprach Zarathustra* leaves us listening through two-way harmonic glass: the white-note harmony of C reflected against the distant borderland five sharps of B major.

Also sprach Zarathustra prepares to take its leave and the orchestra ascends towards the outer reaches of the cosmos. Celestial woodwinds, their piquant dissonances voiced to induce fluttering harmonic interference, spacewalk towards pure B major triads as earthbound lower strings outline the fading memory of a C-centred motif – C-G-C – which, 30 minutes earlier, we heard climbing like a flash of pure primary colour through the trumpet section. Most writing, thanks to genius film director Stanley Kubrick, about *Also sprach Zarathustra* begins by considering that trumpet motif. Kubrick's borrowing of Strauss's orchestral introduction to underscore the opening of his 1968 film *2001: A Space Odyssey* – the scene is set as the sun rises from behind the earth – remains one of the single most inspired link-ups between sound and imagery in cinematic history: good for film buffs but with unfortunate and unintended consequences for our understanding of Strauss's music.

As he wrote, Strauss's intellectual engagement with the philosophy of Friedrich Nietzsche inched him towards discovering sounds that felt germane and appropriate. Nietzsche's 1883-85 book *Also sprach Zarathustra* was a meditation upon man's place within the cosmos. By 1882 he had already declared: 'God is dead. God remains dead. And we have killed him. How shall we comfort ourselves, the murderers of all murderers?' Lacking a superior governing moral authority, Nietzsche feared that Western civilisation would inevitably fragment and lose its way. The character of Zarathustra – who descends from a decade of self-imposed retreat on a mountainside to spread hard-fought-for wisdom – is used to build a metaphor for Nietzsche's fleshed-out ideas about God. Parallel forces of darkness and light regulate the behavioral tendencies of both man and the universe, he tells us, while Nietzsche's belief in the concept of 'eternal return' posited the thought that time is cyclic. And for German philosophy, hitherto wedded to Hegel's ideas of linear and teleological time, this was a radical moment of departure. Nietzsche explained the universe as looping forever back on its own imprint. Everything that will occur has already occurred, and will recur repeatedly across space and time.

Strauss plotted the compositional flight paths of his earlier tone-poems – *Don Juan*, *Till Eulenspiegel*, *Tod und Verklärung* – around explicit narrative



'Meditating upon man's place within the cosmos': the philosophy of Nietzsche's 1883-85 book *Also sprach Zarathustra* was transmuted into musical specifics by Strauss in his tone-poem of the same name

markers but in *Zarathustra* the challenge was to transmute Nietzsche's abstract, high-minded philosophy into musical specifics: enveloping tonal relationships, notes to be written on the staff. Strauss gestures us in by dramatising the raw physics of the harmonic series. Those open perfect fifths we hear rising through the trumpets are as fundamental to sound as the alphabet is to verbal reasoning. Contrabassoon, organ and double basses, aided and abetted by a bass drum roll, sustain a voluminous, subterranean low C that is both pre- and post-human. When



civilisation collapses and man ceases to be a player, those fundamental tones will continue to vibrate, like before man ever existed; the universe forever looping back on its own imprint.

His trumpet line slips the semitone from E natural to E flat, and minor tonality is momentarily allowed to eclipse the C major of Zarathustra's mountain sunrise, as Strauss summons the music of the spheres. Throughout *Also sprach Zarathustra*, C major symbolises the mysteries of the natural world while B (major and minor) becomes associated

with humanity. An earworm motif – high, dancing, polytonal woodwind music – emerges from out of this tonal whodunnit to reappear in various guises. Strauss lifts our head into the stars as a slipstream of glistening woodwind cuts through the earth's crust, and the next moment our listening perspective crashes down to earth and Richard meets Johann, a sepia dream sequence in a Viennese ballroom, a low-down vernacular dance form waltzing through the heavens – a moment where the mass thins out in favour of an individual voice symbolising Nietzsche's

concept of the *Übermensch*, a 'superman' who will transcend humans as humans transcended apes.

Strauss's original subtitle – 'Symphonic Optimism in *fin de siècle* form, dedicated to the 20th century' – would ultimately be withdrawn but tells us something of his state of mind as he worked. The idea of 'modern composition', we were always reliably informed, had begun in 1913 with Stravinsky's *The Rite of Spring*, and then Pierre Boulez rewound the start of the revolution back to Debussy's *Prélude à L'après-midi d'un faune* in 1894; but

Also sprach Zarathustra surveys the future too. Strauss's compositional manipulation of the harmonic series gives us tempting glimpses of the thing itself – the sonic magma from which tonality is built – and predates the spectral harmonies of Iancu Dumitrescu and Horațiu Rădulescu by at least six decades. And a piece that could lock so much diametrically opposed material inside a musical structure was indeed prescient. Strauss was eyeing the dawn of a new century.

ENDINGS AND BEGINNINGS

Endings are beginnings are endings, everything that will occur has already occurred, and the chronological end turns out to be the best place to start – with the two most recent recordings, **Andris Nelsons** with the City of Birmingham Symphony Orchestra and **Gustavo Dudamel** with the Berlin Philharmonic, standing as telling case studies of where the interpretative history of *Also sprach Zarathustra* is at.

Everything about Dudamel's performance, recorded at the Berlin Philharmonie in 2012, feels calculated and badly misjudged. Coupled with *Till Eulenspiegel* and *Don Juan*, the reference to Herbert von Karajan's commanding 1973 record is explicit and unapologetic. Was this recording, as was widely reported at the time of its release, really Dudamel's job application to replace Rattle in 2018? If so, I hope he interviews well. DG's lame cover art – *Star Wars*-on-a-budget imagery of far-flung galaxies – raises fears that are soon enough realised by Dudamel's veritably Alan Partridgean unveiling of Strauss's mountain sunrise. Trumpets trumpet unlikeable vainglorious triumphalism, while the deliberate tempo has more to do with a cinematic rather than a concert-hall experience – the words 'A long time ago in a galaxy far, far away' instinctively scroll down before your



Composer and conductor: Strauss directing the Vienna Philharmonic Orchestra in 1939

eyes. This performance cakes itself in mythology: of both Karajan and Kubrick.

In the wake of Dudamel's Berliners, Nelsons's Brummies pump fresh air through the notes. For all Dudamel's swagger, you wonder why an obvious glitch in the opening few seconds – the contrabassoonist re-attacking the low C, disrupting Strauss's continuum of sound – was not subsequently patched. But Nelsons's approach anyway feels immediately more nuanced, insightful and less eager to impress. His sunrise is sublime in the original, uncorrupted meaning of that word – an unfathomable beauty so awe-inspiring that it terrifies with the same intensity it beguiles. A sensibly paced tempo that refuses to let Strauss's material become weighed down by its own import helps; and where Dudamel can't help but transform the next section, 'Von der Hinterweltlern' ('Of those in backwaters'), into champagne string schmaltz, Nelsons

keeps a discreet distance, letting Strauss's vibrant, alive harmony take the strain.

Rewind nearly 70 years to 1944 and, with the Vienna Philharmonic, you hear **Richard Strauss** himself deploying a not dissimilar interpretative strategy. When he gave the Berlin premiere of *Also sprach Zarathustra* in 1896, a few days after its first performance in Frankfurt, Strauss wrote: 'I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman.' And one of the first things to notice about Strauss's version – which, no surprise, hammers another nail into the already doomed Dudamel interpretative coffin – is how the introduction is clean-cut and without airs. There is plenty of grace; but something about the stentorian tone



THE CLASSIC

Staatskapelle Dresden / **Kempe**
Warner Classics © ② 678312-2

Kempe is full of surprises: the austere opening sections transform themselves into a violin waltz that dances with the chill of death.



THE UNMOVABLE CLASSIC

BPO / **Karajan**
DG ④ 447 441-2GOR

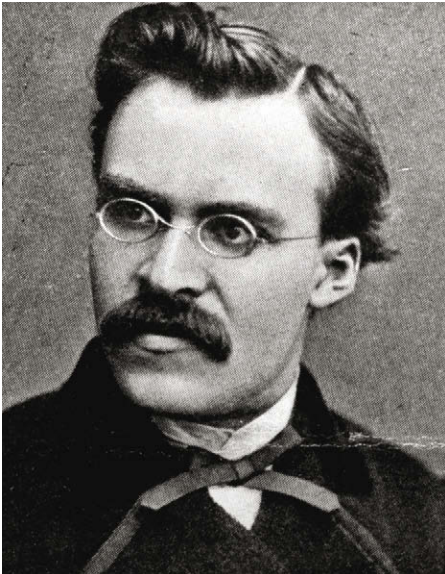
He defies gravity and refuses to be unseated. Karajan's 1973 version is definitive in a way that few recordings are: a seamless meeting of minds between composer and conductor.



A QUIRKY CLASSIC

New York PO / **Sinopoli**
DG ④ 478 5412GB

Sinopoli's view of the work as a slab of pure proto-modernism holds its nerve through thick and thin – bracing walls of sound and, at 37 minutes, the longest version on record.



Nietzsche questioned man's place in the cosmos

Strauss extracts from the VPO puts you in mind of the preacher-man compressed concentration of Nietzsche's prose style.

But, this is more historical frame-of-reference than anyone's top-ranking choice. The phosphorescence of the VPO strings floats above the vinyl pops and crackle, and no orchestra at this time could have been better placed to portray the Viennese waltz section – idiomatic doesn't even begin to describe the VPO's lead violinist. Strauss keeps the structure taut to the point where you wish he would lend the final pages a little more breathing space, and the recording bunches Strauss's multi-layered textures into a compacted middle range that proves unforgiving.

In 1935 **Serge Koussevitzky** and the Boston Symphony Orchestra cut the first recording of *Also sprach Zarathustra*, and it still stands up to scrutiny remarkably well. The BPO attack with a rougher grain than the VPO but Koussevitzky finds a greater emotional range than Strauss can muster. The insects-crawling detail of the string dominated fugue 'Von der Wissenschaft' ('Of science and learning') is nailed with precision normally associated with Bartók, and Koussevitzky unleashes waves of energetic tension as 'Der Genesende' ('The Convalescent') looms into view.

VIENNA AND BERLIN

Herbert von Karajan's 1973 recording with the Berlin Philharmonic is so immovably etched upon the collective consciousness that this comparative essay feels almost redundant – why would you not want a part of this slice of history? When Karajan went for a remake in 1983, again with the BPO, the fire had snuffed itself out: textures and dynamics are homogenised and inertia

hangs heavy. Karajan's 1959 dummy run with the Vienna Philharmonic (the recording Kubrick plundered) is very much work-in-progress. With more patches than the cloakroom of a Mayfair gentlemen's club – and with the organ part inelegantly dropped on later – this grimly determined reading is heavy going.

But, in 1973, everything came right. The basic mood music is sombre, objectified, and an externalised beauty springs from Karajan's detachment. His obsession with detail – making literal what many conductors approximate – is clear from the first bar, where Strauss's low-end bass instruments are blended into a perfect sonic infusion, the bass drum roll somehow 'inside' the sustained tones of the other instruments. Karajan takes the introduction at a spacious and unhurried tempo and makes devastatingly creative use of Strauss's dynamics – he seems to be the only conductor to have noticed that the trumpets begin *p* and there is no *crescendo*! Only when the rest of the orchestra enter does the dynamic level rise to *f*. Karajan plays that accented *forte* for all its worth – and the *diminuendo* to *p* and back again.

The controlled resonant echo of the recorded acoustic fits the orchestral sound like a particularly elegantly tailored glove. The string sound in this recording

has too often been described in terms usually reserved for Mantovani, although 'sumptuous' and 'opulent' strike me as well-meaning but inappropriate words. Karajan's strings never swoon and don't decorate the air; during 'Das Grablied' ('The song of the grave') the rising first violins seemingly glide from out of the body of the orchestra, their softness cutting through the ensemble with considerable robustness. When lead violinist Michel Schwalbé begins to waltz, Karajan indulges in atom-splitting *rubato* and unearths another mislaid detail: a little harmonic *glissando* from another solo violin helps Schwalbé fly. Karajan's control over the internal structural tempo relationships never falters. In terms of sheer conductor/composer empathy, this remains one of the most perfectly conceived and executed documents ever committed to disc.

And links between *Also sprach Zarathustra* and the Vienna and Berlin Philharmonic orchestras run deep, Strauss himself seeding ideas in 1944 that Karajan took to the moon in 1973. Rarely has a piece been so indelibly associated with orchestral history. In 1958 **Karl Böhm** recorded his version in the same venue, Jesus-Christus-Kirche in Berlin, as Karajan, and with Michel Schwalbé leading. Matters don't get off to a promising start – Böhm detaches the first note of the trumpet fanfare from

SELECTED DISCOGRAPHY

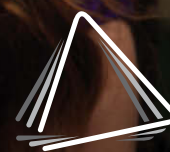
DATE / ARTISTS	RECORD COMPANY (REVIEW DATE)
1935 Boston SO / Koussevitzky	RCA (M) ③ 29026 60929-2 (2/36*, 11/92)
1944 VPO / Strauss	Preiser (M) ③ PR90216
1950 VPO / Krauss	Testament (F) SBT1183 (1/51*, 10/00)
1954 Chicago SO / Reiner	RCA (S) ⑤ 88697 68699-2; (S) 88697 71287-2; Sony (S) 88697 71263-2 (11/55*, 4/93*)
1958 BPO / Böhm	DG (S) ③ 463 190-2GB3
1958 Concertgebouw Orchestra / Mitropoulos	Orfeo (M) C458 971B
1959 VPO / Karajan	Decca (M) 466 388-2DM (8/59*, 5/00)
1962 BPO / Böhm	Testament (M) ② SBT2 1489 (4/14)
1970 New York PO / Bernstein	Sony (M) SMK47626
1971 Staatskapelle Dresden / Kempe	EMI (S) ② 678312-2; Warner (S) ⑨ 431780-2; Brilliant (S) ⑨ 7591 (10/73*)
1971 Boston SO / Steinberg	DG (M) 463 627-2GOR (2/72*)
1973 BPO / Karajan	DG (M) 447 441-2GOR (1/96); (S) ② 474 281-2GX2
1976 Bavarian RSO / Leitner	Orfeo (M) C555 011B
1983 BPO / Karajan	DG (M) 439 016-2GHS (8/84*)
1983 VPO / Maazel	DG (M) 427 821-2GDC (4/90 - nla)
1987 RSNO / N Järvi	Chandos (S) ② CHAN10206 (3/88*)
1987 New York PO / Sinopoli	DG (B) 478 5412GB; Eloquence (S) ② 480 0411 (9/88*)
1988 Cleveland Orch / Ashkenazy	Decca (F) 425 942-2DH (11/90 - nla)
1988 Cologne RSO / Bertini	Capriccio (F) ② C71125; (S) ⑤ C7136
1988 Slovak PO / Košler	Naxos (B) 8 553244; (B) 8 550182
1988 VPO / Previn	Telarc (F) CD80167 (10/88)
1995 San Francisco SO / Blomstedt	Decca (S) ② 478 4254DM2 (7/98*)
1996 Chicago SO / Boulez	DG (B) ② 457 649-2GH
1996 BPO / Solti	Decca (M) ② 452 603-2DH (5/97)
1997 Dallas SO / Litton	Delos (M) ② DE3225 (12/98)
2002 Düsseldorf SO / Fiore	Hänssler (F) CD98 476
2012 BPO / Dudamel	DG (F) 479 1041GH (12/13)
2012 CBSO / Nelsons	Orfeo (F) C878 141A (7/14)

SIR SIMON RATTLE & MAGDALENA KOŽENÁ

PATRONS OF THE YEAR OF CZECH MUSIC 2014

OPEN PROJECT FOR PROMOTION OF CZECH MUSIC / MORE THAN 800 EVENTS IN CZECH REPUBLIC AND ABROAD /
GET INVOLVED IN THE YEAR OF CZECH MUSIC WITH YOUR CZECH REPERTOIRE / INFORMATION: music@artsinstitute.cz

CZECH PHILHARMONIC \ NATIONAL THEATRE PRAGUE \ PRAGUE PHILHARMONIC CHOIR \ NATIONAL MUSEUM \
NATIONAL GALLERY \ ARTS AND THEATRE INSTITUTE \ NATIONAL THEATRE BRNO \ F. X. ŠALDA THEATRE LIBEREC \
CZECH DREAMS FESTIVAL \ ČESKÝ KRUMLOV FESTIVAL \ DVOŘÁK PRAGUE FESTIVAL \ STRINGS OF AUTUMN \
HARMONIA MORAVIAE FESTIVAL \ JANÁČEK BRNO \ NETWORK OF BASIC ART SCHOOLS \ ARTS AND THEATRE INSTITUTE \
CZECH CENTRES \ CZECH TOURISM & MANY OTHERS



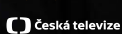
2014
year of czech music

PHOTO © JIŘÍ SLÁMA

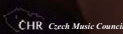
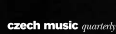
SUPPORTED BY



MAIN PARTNER



MEDIA PARTNER



www.yearofczechmusic.cz

Latin American Guitar Favourites

Warren Nicholson, Classical Guitar
Works by Villa-Lobos, Brouwer, Cardoso & Barrios



Latin American Guitar Favourites

Warren Nicholson, Classical Guitar
Works by Villa-Lobos, Brouwer, Cardoso & Barrios

www.warrennicholsonguitar.com

“Not only did I like his playing, I also liked the sound of this record. The sonics are so crystal-clear that you’d swear he was in the room with you [...] This is an absolutely fascinating CD, highly recommended to all lovers of classical guitar.”

— Lynn René Bayley,
Fanfare

“Nicholson gives sensitive and sensible renditions with plain down-to-earth performances.”

— Steve Marsh,
Classical Guitar Magazine (UK)

“Delight of the week” –Sept 27th 2013.

— Kara Dahl Russell,
Just Opened on WSCL Radio 89.5 Delmarva Public Radio



Karajan is 'explicit and unapologetic' in his 1973 interpretation of Strauss with the Berlin Philharmonic

the rest of the phrase – but thereafter this is a typically clear-headed if slightly workaday performance. A live Böhm/BPO performance recorded at the Salzburg Festival in 1962 feels more driven and purposeful; the farewell woodwind chords depart like a delicate final breath.

Elsewhere, **Lorin Maazel** and the VPO in 1983, **André Previn** and the VPO in 1988 and **Georg Solti** and the BPO in 1996 scoop the cream off the top of Strauss's orchestration, giving us vacant orchestral showcases (not even particularly well played in the case of Solti's clumsy, structurally saggy attempt). If Solti is faulty, Strauss needs Krauss. **Clemens Krauss** was a Strauss intimate and his 1950 recording with the Vienna Philharmonic suffers from a curiously threadbare string sound, although the overarching structure never misses a beat.

Recorded in 1971, **Rudolf Kempe** with the Staatskapelle Dresden prioritises clarity of line and texture over the sort of structural forward thinking favoured by Krauss. This is a refreshingly individual reading: the fugal sections are academic and austere, but there's a surprise as the waltz section turns decidedly macabre, with more than a hint of Saint-Saëns. While on the subject of German orchestras, **Ferdinand Leitner** with the Bavarian Radio SO produces a languid account, and you fear **John Fiore** and the Düsseldorf SO are about to follow suit. The recorded sound is little better than functional and dynamic levels become smudged. But Fiore subsequently finds his form in 'The Convalescent' and the performance becomes unexpectedly energised. Which is more than can be said for **Gary Bertini** and the Cologne Radio SO,

patched together from two performances in different halls. A word to the wise: if you're going to patch two organs together, best make sure their tunings match.

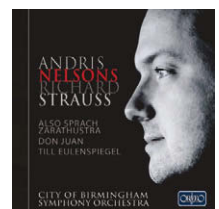
STARS AND BLACK HOLES - AND A CONCLUSION

Fritz Reiner returned to *Also sprach Zarathustra* often but it's his 1954 recording with the Chicago SO that stands out. This isn't flawless. The great climax section of 'The Convalescent' is underwhelming, a disappointment after the intensity of all that's gone before. But Reiner's professorial attention to motivic relationships gives a satisfyingly holistic account. Reiner's star pupil **Leonard Bernstein**'s 1970 performance with the New York Philharmonic has moments of high drama – the 12 bell strokes at the end of the waltz section veritably holler – but the NYPO string sound is undernourished and the record feels prepared under pressure, lacking the customary Lenny love. **Giuseppe Sinopoli** gave the NYPO a more convincing workout in 1987. This is the most self-consciously modernist reading of the score around – even more so than **Pierre Boulez**'s woefully dull Chicago SO version – with Sinopoli finding Varèse-like screams and skyscraper blocks from within the Viennese excess. The fugues have extraordinary ascetic gravitas and the alert, driven NYPO woodwinds exist in another world from our usual view of Strauss. **Herbert Blomstedt** and the San Francisco SO in 1995 feel anonymous in comparison.

By now a pattern is emerging: Nelsons, Karajan (1973), Kempe, Sinopoli rather than Dudamel, Previn, Maazel, Solti

et al, because they realise the dangers of *Also sprach Zarathustra* entrapping the conductorly ego. The score can make conductors sound great – but an *Also sprach Zarathustra* that forgets the Nietzsche part of the equation is doomed. It would be intriguing to know how many conductors approaching the piece bother to read Nietzsche's book, because the sound and rhythms of his prose are as important to Strauss's composition as the musical notation. **Vladimir Ashkenazy** with the Cleveland Orchestra and **Andrew Litton** with the Dallas SO drive the piece not to the stars but straight into a Hollywood film set; other black-hole performances, such as **Neeme Järvi** with the Scottish National Orchestra and **Zdeněk Košler** with the Slovak PO, rely on robust musicianship – but that's not enough.

You start dealing with paradoxes like Georg Szell and Eugene Ormandy (both nla), who weave orchestral miracles but the specifics of their various performances are quickly forgotten, while a 1958 version by **Dimitri Mitropoulos** with the Concertgebouw Orchestra has an intensity that stays with you beyond the haphazard ensemble and botched entries. **William Steinberg** with the Boston Symphony Orchestra is deservedly admired and pitches up somewhere between these two extremes: juggernaut playing balanced by philosophical empathy. Which loops me back to my starting point. Karajan's 1973 version is the place to begin any investigation into the recorded history of *Also sprach Zarathustra*. But I'm handing the ultimate accolade to Andris Nelsons, whose version embodies many of Karajan's qualities while telling us lots we didn't already know about this inscrutable, endlessly fascinating score. Nelsons *is* Superman. ⑥



2012 – A SPACIOUS ODYSSEY

CBSO / **Nelsons**

Orfeo © C878 141A

Andris Nelsons and the CBSO's nuanced and sensitive performance is big on detail and interpretative insight – and thankfully short on histrionics.



Visit the Gramophone Player at gramophone.co.uk to hear excerpts from this month's featured recordings

PERFORMANCES & EVENTS

There's a feast of music-making from around the world this month, live in the concert hall and opera house, on the radio and the web, on television, and in the cinema

EVENT OF THE MONTH



London, BBC Radio 3 and iPlayer

Sep 28 2014
Mar 18 2015 The Nash Ensemble (pictured) celebrate their 50th anniversary season with a series of concerts from September 2014 to March 2015 at London's Wigmore Hall. On the agenda are programmes the group have performed to great acclaim throughout the last half century, free early evening events, new commissions, and reunion performances with outstanding singers. The residency begins on September 28 with Martinů's *La Revue de Cuisine* and Dvořák's Piano Quartet. On October 18, the group's 50th anniversary concert features soprano Kate Royal and is conducted by Paul Watkins. The concert – including an arrangement of Debussy's *Prélude à l'après-midi d'un faune* and Fauré's Piano Quartet No 1 – is broadcast on BBC Radio 3 and streamed online via BBC iPlayer (UK).
wigmore-hall.org.uk

Cinemas Worldwide

Sep TBA On July 14 the Mariinsky Theatre broadcast a live performance of Graham Vick's new production of Prokofiev's *War and Peace* from the new Mariinsky II Theatre in St Petersburg to cinemas across Europe. Performed as part of the 'Stars of the White Nights' festival and conducted by Artistic Director Valery Gergiev, the production starred young Ukrainian baritone Andrei Bondarenko – winner of BBC Cardiff Song Prize 2011 – as Andrei, and the soprano Aida Garifullina – winner of Operalia 2013 – as Natasha. During September the recorded performance is again broadcast to cinemas worldwide by leading event distributor More2Screen. Dates and venues are to be announced shortly. mariinskyonscreen.com

Amsterdam and web

Sep 7 The Arnhem Philharmonic Orchestra conducted by Antonello Manacorda perform a Sunday morning concert at the Concertgebouw, joined by violin soloist Liza Ferschtman. On the programme are Chausson's *Poème* and Ravel's *Tzigane* and *Mother Goose Suite*. The performance is also live streamed internationally on the

Concertgebouw's website, one of a series of online broadcasts marking 20 years of the venue's Sunday morning concerts.
concertgebouw.nl

WFMT Radio and web

Sep 17–
Oct 1 The Milwaukee Symphony Orchestra conducted by Music Director Edo de Waart performed Elgar's *Enigma* Variations, Wagner's *Siegfried Idyll* and Mozart's *Prague* Symphony No 38 in May at the Marcus Center for the Performing Arts. During the second half of September 3.8 million listeners across the US can hear the performance, produced by Chicago radio network WFMT, through more than 183 subscriber stations. The performance is also available to international audiences via the orchestra's online streaming service. mso.org

Berlin and Digital Concert Hall

Sep 18–26 Sir Simon Rattle conducts the Berlin Philharmonic in all four of Schumann's symphonies coupled with the symphonies of Brahms – the First Symphonies of both composers take place on September 18 and 23, followed by the Second Symphonies on September 19 and

24, the Third Symphonies on September 20 and 25 and the Fourth Symphonies on September 21 and 26. The live performances are available for international streaming via the Berlin Philharmonic's Digital Concert Hall, too, on September 18, 19, 25 and 26.
berliner-philharmoniker.de

WFMT Radio and web

Sep 21 On June 12, 13, 14 and 17, the Chicago Symphony Orchestra, conducted by Music Director Riccardo Muti, performed Schubert's First and Sixth Symphonies alongside Mozart's Bassoon Concerto with soloist David McGill, the ensemble's Principal Bassoon. Those concerts were recorded for broadcast by CSO media partner WFMT Radio, and the programme can now be heard as part of a two-hour radio broadcast, including interviews with CSO musicians and guest artists, on September 21. The broadcast is also available internationally via the radio station's online streaming service. wfmt.com

Vienna and web

Sep 21 2014
Mar 1 2015 The Vienna State Opera presents Verdi's *Don Carlo*, sung in Italian, directed by

Daniele Abbado and conducted by Alain Altinoglu. The performances take place in September and October, and in February and March next year. Starring in the title-role is Roberto Alagna – a seasoned Carlo, who recorded the role under Daniele's father, Claudio, for EMI in 1996 and again starred in the work for New York's Metropolitan Opera under Yannick Nézet-Séguin in 2010. Also taking to the Viennese stage are Giacomo Prestia as Philip II and Adrienne Pieczonka as Elisabeth. On October 2, international audiences can watch the performance live streamed on the State Opera's website. wiener-staatsoper.at

..... Sep 22– Dec 20 **New York and Met Live in HD** Metropolitan Opera's season opens with Music Director James Levine conducting a new production of Mozart's *Le nozze di Figaro*. Directed by Richard Eyre, the action is set in a 19th-century manor house in Seville during the late 1920s. Bass-baritone Ildar Abdrazakov as Figaro leads a cast including Marlis Petersen as Susanna, Peter Mattei as the Count, Marina Poplavskaya as the Countess and Isabel Leonard as the pageboy Cherubino. Performances take place in New York throughout September, October and December 2014, while international audiences can catch the live production on October 18 at their local multiplex, broadcast by the Met's Live in HD. metopera.org

..... Sep 24 **London, BBC Radio 3 and iPlayer** South African soprano Pumeza Matshikiza (see page 117) joins conductor Andrew Litton, the BBC Symphony Orchestra and BBC Singers at London's Barbican to perform a new choral piece by fellow South African Kevin

Volans, marking the BBC Singers' 90th birthday. The concert also includes two American works inspired by life in New England – Charles Ives's Symphony No 4 and John Adams's tribute to the composer, *My Father Knew Charles Ives*. The concert is broadcast on BBC Radio 3 throughout the UK and streamed via the BBC iPlayer online. barbican.org.uk

..... Sep 25&26 **Copenhagen and Danish Broadcasting Corporation** Vasily Petrenko conducts the Danish National Symphony Orchestra in Prokofiev's ballet music from *Romeo and Juliet* and Ravel's Piano Concerto, featuring Croatian soloist Dejan Lazić, who last performed with the orchestra in 2010. The performances in Copenhagen Concert Hall are broadcast on DR 2 radio throughout Denmark, and are also available online via the station's streaming service. dr.dk

..... Oct 1–3 **Boston, WGBH Radio and web** New Boston Symphony Orchestra Music Director Andris Nelsons conducts the orchestra in his second programme of the season. Performed over three nights at Boston's Symphony Hall are Beethoven's Symphony No 8, Bartók's Suite from the ballet *The Miraculous Mandarin* and Tchaikovsky's Symphony No 6, *Pathétique*. The concert is broadcast on WGBH Radio throughout New England and is made available online through the BSO Media Center in the week following the live performances. bso.org

..... Oct 2&5 **Georgia Public Broadcast Radio and web** GPB Radio broadcasts a recorded performance by the Atlanta Symphony Orchestra of Copland's *Short Symphony*, Stravinsky's *Petrushka* and Liszt's Piano Concerto No 1 featuring soloist Stephen Hough. Conducted by James Gaffigan, the live concert was originally performed in November 2013 at Atlanta Symphony Hall. The programme can be heard via radio broadcast throughout the state of Georgia and is also available through the station's online streaming service. gpb.org

..... Oct 4–22 **San Francisco, KDFC Radio and web** San Francisco Opera presents seven performances of Verdi's *Un ballo in maschera*, conducted by Music Director Nicola Luisotti and directed by Jose Maria Condemi. Leading the cast as

Gustavo III is Ramón Vargas, who starred in the company's production of Boito's *Mephistofele* in 2013. Also featured are sopranos Krassimira Stoyanova and Julianna Di Giacomo – each making their San Francisco debut – who share the role of Amelia, and baritones Thomas Hampson and Brian Mulligan – who share the role of Amelia's husband, Count Anckarström. The production is broadcast on KDFC radio throughout the San Francisco Bay area and also streamed online (at kdfc.com). sfopera.com

..... Oct 9–11 Music Director Marin Alsop conducts the São Paulo Symphony Orchestra in three performances of Brahms's First Symphony, and James MacMillan's *Britannia* and *Women of the Apocalypse* – the latter of which Alsop premiered with the Cabrillo Festival Orchestra in 2012. The programme is broadcast nationwide by Brazil's Rádio Cultura FM and is also available for online streaming via the station's website. osesp.art.br

..... Oct 14– Nov 2 **London and ROH Live Cinema Season** London's Royal Opera House presents Verdi's early tragedy, *I due Foscari*, in seven performances throughout October and the beginning of November. Conducting the Orchestra of the Royal Opera House is Music Director Sir Antonio Pappano, while Thaddeus Strassberger directs. The production boasts a starry cast, including Plácido Domingo as Francesco Foscari, tenor Francesco Meli as Jacopo Foscari and soprano Maria Agresta, in her Royal Opera debut, as Lucrezia Contarini. The production is broadcast live to cinemas worldwide on October 27. roh.org.uk

..... Oct 18–19 **Tokyo, NHK FM and NHK Television** Sir Roger Norrington conducts the NHK Symphony Orchestra in two all-Beethoven performances on October 18 and 19 at NHK Hall. On the programme are the composer's *Leonore* Overture No 1, Symphony No 7 and Piano Concerto No 1 with soloist Francesco Piemontesi – who also performs the work with the Royal Philharmonic Orchestra under Charles Dutoit in Rolle, Switzerland on October 2, Verona, Italy on October 5 and Locarno, Switzerland on October 6. The Japan concerts are broadcast live on NHK Radio throughout the country and will be shown on NHK Television at a later date. www.nhkso.or.jp



Marin Alsop conducts Brahms and MacMillan (Oct 9–11)

MusicMatters
SPECIALISTS IN SOUND & VISION



musicmatters.co.uk



facebook.com/musicmatters01



@musicmattersltd

"We succeed in exceeding the expectations of our customers - we listen and advise on products which will enhance your listening and viewing experiences. We stock a number of quality brands including leading UK based manufacturers Naim audio, Linn Products, Bowers & Wilkins, Rega, Meridian and Arcam. Call us for advice or visit us online - take a look at our company video which paints the picture



Call one of our branches

Birmingham 0121 429 2811
Stratford Upon Avon 01789 414533
Solihull 0121 742 0254
Stourbridge 01384 444184
Stafford 01785 258216
Sutton Coldfield 0121 354 2311
Leamington Spa 01926 888644
Hatch End 0208 420 1925
Darlington 01325 481418

Make the Right Choice
Great Prices and Excellent Service
from an Independent Retailer

**WHAT HI-FI?
SOUND AND VISION
AWARDS 2012**

Award Winners In Stock
Midlands Business Awards
Retailer of the Year

Some of the many brands available

SONOS

rega

B&W
Bowers & Wilkins



LINN

DENON

MERIDIAN

Panasonic

naim

YAMAHA

Music First Audio

*"...so good I swear it is
surrounded by magic"*

- Noel Key wood ~ Hi Fi World

Our award winning Hi Fi products are handmade in the UK and let you hear your music the way it was recorded. Please contact us to arrange a demonstration of a complete music system in your own home



www.mfaudio.co.uk : : info@mfaudio.co.uk : : +44 (0) 1424 858260

Classics Direct

GRAMOPHONE AWARD WINNERS 2014

Recording of the Year

Bach CPE	Württemberg Sonatas (harpsichord)	Mahan Esfahani	£10.00
Bach CPE	Magnificat, Heilig ist Gott	Rademann	£ 9.00
Benjamin	Written on Skin (DVD)	ROH, Benjamin	£18.50
Brahms #	Symphonies (3CD)	Gewandhausorchester, Chailly	£14.50
Marenzio	First Book of Madrigals	Compagnia del Madrigale	£10.00
Mompou	Piano Works	Arcadi Volodos	£10.00
Mozart	Requiem (SACD)	Dunedin Consort, Butt	£10.00
Prokofiev	Piano Concertos 1 - 5 (2CD)	Bavouzet, Noseda	£20.00
Ravel	L'heure espagnole (DVD)	Glyndebourne, LPO, Ono	£16.00
Schubert	String Quintet, Quartet No.14 (2CD)	Pavel Haas Qt	£13.00
Schubert	Winterreise	Jonas Kaufmann, Deutsch	£10.00
	'Arise my muse'	Iestyn Davies, Egarr	£ 7.00

Gramophone Editor's Choice Recordings

Disc of the month

Beethoven	Piano Concerto 5, Choral Fantasy	Andsnes	£11.00
Byrd	+ Philips Adoramus Te	Wilkinson, Rose Consort	£12.00
Dvořák	Symphony 8 + Janáček Jenůfa - Suite	Honeck	£12.00
Haydn	Die Jahreszeiten (DVD)	Harnoncourt	£23.50
Monteverdi #	Vespi Solenni per la festa di San Marco	Alessandrini	£12.50
Mozart	String Quartets K428, 465 & 387	Cuarteto Casals	£ 9.00
Scharwenka + Tchaikovsky	Piano Sonatas	Joseph Moog	£12.00
Schoenberg	Moses and Aron (2SACD)	Cambreling	£22.50
Schubert	Nachtiolen Lieder	Gerhaher, Huber	£11.50
Vivaldi	Cello Sonatas	Marco Ceccato	£12.50

Free Monthly New Release & Special Offer Listings

We accept payment by Cheque / Visa / MasterCard

Postal Charges UK - First item £1.50, then £0.50 per item Box Sets £3.00

Maximum UK postage charge - £3.00

Europe - First CD £2.00, then £1.00 per disc Box Sets from £2.50

Outside Europe at cost Prices valid until 28.11.14 and include VAT at 20%

Office Hours Monday - Friday 9.00am - 5.00pm Answerphone at other times

Orders: 01787 882223 Classics Direct

20 North Street, Sudbury, Suffolk, CO10 1RB. UK E-mail: sales@classicsdirect.co.uk

www.classicsdirect.co.uk to view our special offer listings



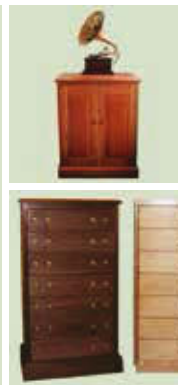
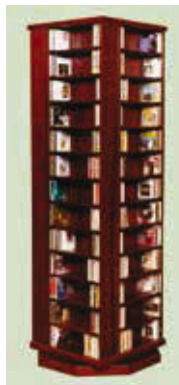
IAN EDWARDS

OF HARROGATE Est. 1970

Tel: **01423 500442**

for sales/enquiries or FREE brochure call - 01423 500442

www.iansbespokefurniture.co.uk



Handmade Bespoke Furniture
for CD's • LP's • DVD's & Books

The Old Chapel, 282 Skipton Road,
Harrogate, Yorkshire HG1 3HE

HIGH FIDELITY

● THE TECHNOLOGY THAT MAKES THE MOST OF YOUR MUSIC ●



THIS MONTH a US high-end network music player, Denon's cute CEOL Carino desktop audio system and why rumours of hi-fi's demise are greatly exaggerated.

Andrew Everard, Audio Editor

AWARDS ISSUE TEST DISCS



A state-of-the-art recording complete with wonderful presence makes the most of this set of Dvořák and Janáček from the Pittsburgh SO.



High resolution brings power and presence to this 24-bit/96kHz remastering of Karajan's 1963 Beethoven cycle with the Berlin Philharmonic.

Speakers: from mighty Magico to mini Monster

Whether you want desktop audio or room-filling sound, there's something new for you this month



Far from taking it easy over the summer months, it seems the big companies have been slogging away to bring out an ever greater diversity of products to tempt the buyer. Unashamedly luxurious is the new M Project speaker from Magico **1**, a California-based company celebrating its 10th anniversary with this floorstanding design 1.45m tall, weighing 180kg and yours for £130,000 a pair. At that price, it's perhaps not surprising that Magico is making just 50 pairs of these speakers, finished in a choice of automotive-grade paints and featuring an aluminium skeleton supporting an acoustically optimised front baffle and carbon-fibre sides. The curved shape enables the use of minimal internal damping, and the three-way, five-driver speaker uses a new 28mm Beryllium-dome tweeter for greater power handling, backed with a 'motor system' designed for the lowest possible distortion. The 15cm midrange unit and three 25cm bass drivers use Magico's Nano-Tec cones and are long-throw designs for optimal dynamics.

At the other end of the speaker spectrum is the new Monster Superstar **2**, a pocket-size Bluetooth model designed for use with smartphones, tablets and computers. It uses two full-range drivers to deliver stereo sound, plus twin passive bass radiators to add weight to the music, and has built-in

amplification powered by a lithium ion battery good for 5-10 hours' use. Selling for £100, the Superstar also has analogue and USB audio inputs, and comes in a choice of three 'neon' colourways.

Also thinking small is MartinLogan **3**, perhaps best known for large electrostatic panel loudspeakers. The latest model from the Kansas company is Crescendo, described as a 'powerful and precise premium wireless speaker system' and designed as a single-speaker solution for streaming music. Built around a single 13x17.8cm woofer and two of the company's Folded Motion tweeters, which use very low mass diaphragms to 'squeeze' air, the £849 Crescendo has a 100W Class D amplifier housed within its curved casework, which is finished in either high-gloss walnut veneer or piano black paint and sits on an integral aluminium stand. The speaker can stream over Wi-Fi or Ethernet connections or using aptX Bluetooth, and also has USB with Apple iOS compatibility, and analogue and optical digital inputs for the connection of local devices.

Taking a new approach to the interface between amplifier and speakers is French company Devialet **4**. Its new Ensemble system combines the company's entry-level 120 amplifier/DAC/streamer with a pair

of GT1 speakers made for Devialet by its compatriot Atohm, and a set of Atohm speaker cables. What sets the package apart from other amp-and-speaker set-ups is the use of Devialet's Speaker Advanced Matching technology. This uses the digital processing in the amplifier to adjust the signal being output for optimal drive of the speakers. The amplifier in the Ensemble package comes preconfigured for the Atohm speakers but, like other models in the range, can easily be reconfigured for use with other speakers. The Ensemble package is £6290, while the Devialet 120 alone is £4490.

Finally this month, the arrival in the UK of the range of phono cartridges from Miyajima **5**, which hand-builds all its products in Fukuoka, Japan. Founder Noriyuki Miyajima has been making cartridges for over 30 years and employs a team of six workers, working woods including ebony, rosewood and mpingo to make the housings, and using unique Miyajima designs for the generator systems. As well as four moving-coil cartridges, starting with the £1295 Takumi, Miyajima also has a range of six mono cartridges, the entry-level model here being the composite-bodied Kotetu. Finally, there are five models designed purely for playing 78rpm records, starting with the £335 Kotetu 78. **6**

● REVIEW PRODUCT OF THE MONTH

Krell Connect

High-end network player impresses with taut, superbly scaled sound

Speaking to the motion that ‘This house believes computer audio splits along national divides’, here’s the first network music player from US high-end company Krell, a comparatively late arrival to a market already well populated by the likes of Linn and Naim. It may show a softening of the idea that Europe and other markets have embraced fully networked music systems while America has gone for ‘Macs and DACs’, but this is certainly a substantial piece of equipment, being styled to match the latest components in its Connecticut-based manufacturer’s range.

That means a prominent silver feature front and centre, upon which the company logo is placed, and carrying illumination to show the state of the unit. A red glow appears on start-up and in standby, lasting 30 seconds from initial switch-on while the player boots up, and then turning to blue another 30 seconds later, indicating that the Connect is ready to play. ‘Connect’ confirms the new naming convention for Krell products: whereas once model designations were a sometimes confusing mix of letters and numbers, from here onwards each model will have its own name. So we have the Connect, the Cipher SACD/CD player, the Illusion preamplifier, Solo and Duo power amplifiers and so on.

Before we get into the details of the Connect, a bit more about that network audio *vs* ‘Macs and DACs’ thing. There are two main ways of playing music from computer storage, the first being over a home network, using either a computer or a network attached storage (NAS) device as the source of the files, and a network music player (or an amplifier or system



KRELL CONNECT

Type Network music player

Price £2500 (digital output only), £3500 with built-in DAC

Network connection Wi-Fi and Ethernet

File formats MP2, WMA, Ogg, plus WAV and FLAC at up to 24-bit/192kHz

Internet radio Yes, using v-Tuner platform

Input USB for music playback from flash drives

Outputs Optical and electrical coaxial digital; ‘with DAC’ version adds RCA phono and balanced XLR outputs

Other connections Infrared remote input, 12V trigger in/out

Accessories supplied Wi-Fi antenna, remote handset

Dimensions (WxHxD) 43.3x42.8x8.8cm

krellonline.com

absolutesounds.com

with such functionality built in) as the control point and interface with the rest of a conventional audio system. The other main way is to connect the computer straight into the hi-fi, either using a simple analogue connection – usually from the computer’s headphone output – or by plugging a digital-to-analogue converter

‘By any standards this is a mighty impressive-sounding network player, immediately grabbing the attention’

(DAC) between a USB socket on the computer and the analogue inputs on the audio system. That followers of the latter part appear to favour Apple computers provides the ‘Macs and DACs’ label.

Both approaches have their benefits and drawbacks, not least the simplicity of the ‘Macs and DACs’ approach – I have a simple DAC/amplifier/speakers and headphones system on my workdesk – and

the flexibility of network audio, able to offer multiple players in a single system to deliver multiroom audio if required. Anecdotal, at least, the simple approach has seemed to be most popular with ‘computer audiophiles’ Stateside, while network systems have enjoyed more popularity here – largely because this is the route taken by the likes of Cyrus, Linn, Naim and others (including some of the more mass-market Japanese brands). Now, however, those national divides are blurring: companies once committed to network audio, such as Denon and Naim, have introduced desktop DACs, and of course we have the Krell Connect.

The Krell player is available in two versions – with and without onboard digital-to-analogue conversion. The ‘bare’ version, designed for use into an offboard DAC or an amplifier with such conversion built-in – such as Krell’s Foundation digital preamp – is £2500, while the version we have here, complete with onboard digital conversion, is £3500. At the heart of the

HI-FI | HOME CINEMA | AUTOMATED SOLUTIONS



Based conveniently in central Guildford PJ Hi-Fi has specialised in the demonstration, provision and installation of quality hi-fi and home cinema for over 20 years. Our dedicated demonstration rooms allow you to listen in comfort to a range of exceptional products, whilst our friendly and knowledgeable staff are always on hand to answer any questions you may have. Whether you are looking for your first genuine hi-fi system, want to create a bespoke home cinema or wish to distribute music and movie throughout your house, PJ Hi-Fi can provide a solution to suit all budgets and criteria. As a truly independent retailer we are proud to say that we hand select, test and scrutinise all the products that we supply, ensuring a consistent standard of quality and reliability over our entire range of equipment. Drop in today to discuss your requirements or phone / email us to book a demonstration.

Tel: 01483 504801 | www.pjhifi.co.uk | Email: info@pjhifi.co.uk
3 Bridge Street | Guildford | Surrey GU1 4RY



SUGGESTED PARTNERS

The Krell Connect is a powerful, dynamic network player. Here's how to make the most of it...

KRELL PREAMPLIFIER AND POWER AMPLIFIER

The Connect will benefit from use with dramatic-sounding amplification. The Krell Illusion II preamplifier and Duo 175 power amplifier will deliver precision and superb dynamics.



FOCAL ARIA 948

Free-breathing, extended speakers are the order of the day here. The mighty Focal Aria 948 floorstanders would be a fine starting point and deliver all the thrills you could want.



player is the Stream 700 platform from Austrian company StreamUnlimited, as seen in a variety of other network music devices. This provides the UPnP/DLNA playback capacity at up to 24-bit/192kHz, as well as internet radio – using the v-Tuner platform – and both the on-unit 3.5in QVGA LCD screen and the iOS/Android app interface. The app interface is the main means of controlling the Connect, since the only button on the front panel is for on/standby; and while one of Krell's beautifully built remote handsets is supplied, it's not the best way to access the many facilities of the player.

The core of the Connect's functionality may be an off-the-shelf solution, found in less expensive network players including those from Musical Fidelity and Pro-ject, but its output is buffered using a version of the circuitry found in the company's Cipher SACD/CD player, then converted using the 32-bit ESS Sabre digital-to-analogue chipset, and output using Krell's own discrete, direct-coupled Current Mode analogue circuitry. Both balanced and conventional RCA phono outputs are provided, while the version with onboard DAC also retains the optical and coaxial electrical digital outputs of the 'transport only' variant. There's a USB input, to which USB flash drives can be connected to play music from, but it's slightly inconveniently on the rear panel – something I got round by using a short USB extension cable with the female end placed under the front of the unit – and the Connect has both Wi-Fi and Ethernet for networking, with a high-gain Wi-Fi antenna supplied in the box.

PERFORMANCE

Getting the Krell up and running is quick and fuss-free. Wireless sensitivity seems good – though extended use made it clear it was best to stick with wired Ethernet for consistency of operation, especially when streaming content at up to 24-bit/192kHz – and the iOS app is slick and works pretty smoothly, only occasionally needing a couple of stabs to go to the album or track I was after. As usual, the Krell was being fed from my QNAP NAS units, which run Miniserver as standard, not the more usual Twonkymedia; but

switching between the two showed no real performance gains with either, so I stuck to what I know best.

The Connect will, as already mentioned, play files at up to 24-bit/192kHz, covering MP3, Ogg, WMA, FLAC and WAV: there's no facility for DSD playback, but then such compatibility is more usual in DACs rather than streaming players. On the subject of DACs, it might have been good for the Connect to have digital inputs, so other sources could be played through it to take advantage of the high-quality onboard conversion, but I guess that might confuse matters even more with the two versions available.

There's no confusion about the sound of the Connect, however. Given a few days to run in the brand-new sample with which I was supplied, the big, bold presentation quickly shone through. By any standards this is a mighty impressive-sounding network player, immediately grabbing the attention, and when one listens some more it soon becomes clear that there's plenty of substance behind that initially appealing presentation, and much to reward an in-depth exploration of a music collection. I think I can say with some degree of certainty that the Krell doesn't just play music – a very wide range of music – magnificently; it also makes as good a job of internet radio as any network hardware I have used, with a weight and scale some units of this kind miss.

But it's with high-quality recordings, be they at CD quality or beyond, that the Krell really lays the old 'yes, streaming is good but it can't match discs' myth to rest, thanks to its visceral yet highly revealing delivery, making the most of the character of instruments while retaining that directness of connection with the performance. What's more, for anyone still clinging to the belief that high-resolution audio is just a sales gimmick and has nothing real to offer beyond the CD, the Krell is fully able to tackle that head-on, too. Play one of the superb 24-bit recordings from Linn or 2L, such as the recent Dunedin Consort Mozart Requiem or the breathtakingly immediate 'Ja, Vi Elsker' set of traditional Norwegian 'state' music, with its almost 'open air' sound, and the Krell delivers wonderfully realised

Or you could try...

The Krell is positioned in the middle of the high-end network music player market and offers excellent performance for the money, whether you buy the digital-only version or the 'with DAC' analogue output model.

Linn Majik DS network player

However, if you want to save some money and add extra functionality, the Linn Majik DS network player could be a suitable alternative at £1880 in its standard form or £2965 complete with extra inputs including multiple HDMI ins. Use it with Linn's new Kazoo control software and it allows simple access to music on computers or network storage.

linn.co.uk



Naim NDS

If cost is no object, the Naim NDS sets the standard for network music playback, building on the strengths of the company's ND5 XS and NDX players. With a suspended subchassis carrying all the electronics and with control via Naim's n-Stream app, it has a sound that can see off all but the very best CD hardware. Prices start from £6795 but you also need to budget for an external power supply for the unit, starting with the £1650 XP5 XS and going all the way up to a set-up using two 555PS power supplies, at £5995 each!

naimaudio.com



voices and instruments, way beyond the hi-fi norm and into the realm of 'performers in the room'.

By any standard, this is a real achievement on Krell's part. There's nothing 'better late than never' about the Connect but rather a fascinating player demanding to be compared with the very best streaming hardware out there. **G**

Dinky speakers for computer sounds

Ultra compact affordable system makes desktop audio easy

High-end audio usually means big and expensive components, and that was definitely the case at the High End 2014 show held earlier this year in Munich. Towering speakers with huge price-tags and 'if you need to ask you probably can't afford them' amplifiers were the order of the day, even if the source components were more often than not computers and DACs, or network music players.

However, one of the most attention-grabbing set-ups at the show was both tiny and very affordable. The Denon CEOL Carino is the smallest in the company's computer-based audio range, which famously takes its name from the old Irish word for music, *ceól*. Already we've seen a number of Denon CEOL systems, including the original and the smaller CEOL Piccolo. The Carino, though, as befits its name, is the smallest, cutest CEOL system yet.

Selling for £299 and available in black or white, the Carino is designed with a

'This is an honest and appealing speaker package, delivering a sound that punches above its weight'

single aim: to make the most of the sound from a desktop or notebook computer, whether it's connected using USB or Bluetooth. The main unit, containing the digital electronics and amplification, is extremely compact and can be used either horizontally or vertically using a stand supplied – as is the case with the company's DA-300USB DAC, reviewed in these pages a few months back – while the little speakers come complete with their own stands, which incorporate storage winders for excess cable (1.5m lengths are supplied).

The Bluetooth implementation here offers the aptX codec, when used with suitable source components, for enhanced sound quality, and Near Field Connection for instant 'touch to connect' wireless hook-up to NFC-equipped devices such as some smartphones and tablets. Conventional A2DP Bluetooth audio and pairing is possible with less sophisticated portable devices. In addition, there's a USB-B audio input for hardwired



DENON CEOL CARINO

Type Desktop speaker system

Price £299

Inputs USB-B (for content at up to 24-bit/48kHz), Bluetooth, 3.5mm stereo analogue in

Outputs One pair of speakers, headphones, subwoofer

Accessories supplied Speaker cables, 1.2m USB-A to USB-B cable, 1.5m speaker cables, stands for main unit and speakers, remote handset

Dimensions (HxWxD) 6.7x17.5x20.1cm (main unit, with stand), 13.98x9.8x12.5cm (maximum, speakers with stands)

denon.co.uk

connection to a computer, a suitable cable being provided with the system, and a 3.5mm stereo analogue input for the connection of other music devices. The main unit has outputs for headphones and a subwoofer in addition to its speaker connections.

The output from the digital amplification is 25W per channel and the system has a couple of digital signal processing tricks up its sleeve to make the most of its sound. As standard the system is optimised for the speakers supplied, though you can turn off this optimisation if you decide to use other speakers, and it also has optional Auto Volume Adjust to compensate for the widely differing levels between, say, different websites or YouTube videos, and Wide Sound processing to give the impression of a less deskbound sound stage.

The speakers themselves each use a single full-range 6.5cm drive unit backed up with an 8.5cm passive bass radiator to give a range down to 70Hz, and come with two-position desk-stands allowing them to fire forward or be tilted upwards. Speaker cables are also provided, and the system is completed with a remote control handset, although arguably this won't be needed when the Denon is used in its intended desktop location.

PERFORMANCE

As you might hope and expect, this isn't exactly the trickiest system in the world to set up: I didn't have a watch running but I reckon it took well under five minutes from cutting the first piece of tape on the box to having the system up and running. As already suggested, everything you need is in the box, and the Carino doesn't need any drivers to work either wired or wirelessly with your computer. I tried it with both my Apple MacMini desktop and my MacBook Air, with various iPads and iPhones, and with a couple of Windows-running netbooks I use for testing and for the few programs I can't run on the Mac, and in each case it connected perfectly and worked without a glitch.

I used the speakers in their 'upward tilt' orientation, as this gave the most even balance – things were a tad muddy with the sound firing below my ear-line – on a desk which is well away from any walls, and the sound displayed fine balance and integration. Yes, the sound is lacking in bass when compared to my usual Naim Uniti/Neat Iota system, not to mention the Focal CMS-50 active monitors I have been trying of late, but then the Naim/Neat system is comfortably more than 10 times the price, with the Focal speakers about three times the price of the Denon (and lacking the digital and wireless inputs).

What the CEOL Carino does is keep things honest and enjoyable, with none of that tinny thinness – or artificial boosted midbass – of so many 'computer speakers'. Yes, you could add a subwoofer if you really wanted to, but I never really missed bass the Carino wasn't delivering, even when playing some 'big orchestra' Philip Glass with sinuous bass-lines – that's how well the Denon covers its tracks.

Across a wide range of music from the orchestral to the solo and chamber, this is an honest and appealing little speaker package, designed to take up minimal desk-space while delivering a sound that more or less defines 'punching above its weight'. If all your listening was desk-based you might want something with a little more clout, such as the options outlined above, but for occasional (or even frequent) computer-based listening, the CEOL Carino is both highly capable and solid value for money. **G**

JANSZEN
ELECTROSTATIC SPEAKERS

Sound so clear.

Sound so natural.

Straight to the heart!

JansZen - the originator of the Electrostatic speaker. Now another first - the JansZen zA1.1 compact. Easy to place right back against a wall. True hi-fidelity from a legendary name.



www.soundsetup.co.uk / Tel: +44 (0)1242 506446



Bespoke

SHELVEX

Furniture

Since 1974, we have designed, manufactured in our own workshop, and installed bespoke shelving furniture to house/display collections of LPs, CDs, DVDs, videos, sheet music and, of course, books. Our customers, many of whom return for more, give glowing testament, citing space utilisation, flexibility, décor co-ordination, service and good value. Call us for a quotation or any questions, and/or peek at our website.



SHELVEX

01628 522476
www.shelvex.com

**To
ADVERTISE
IN THIS
SECTION
PLEASE CALL
020 7501
6363**

BASICALLY SOUND

All About the Music
Digital & Analogue Audio Specialists
01362 820800
enquiries@basicallysound.co.uk www.basicallysound.co.uk



Rock Solid Sound Systems

T: 01403 782221
M: 07950 274224

E: info@rocksolidsounds.co.uk
W: www.rocksolidsounds.co.uk
Billingshurst, Sussex

020 7226 5500
www.grahams.co.uk



"One of the five best hi-fi
shops in the world"
ARENA Magazine

Grahams Hi-Fi
Canonbury Yard
190a New North Road
London N1 7BS

Is this your problem?



Here's your
answer

It's a common problem. The usable range on the volume control is all down at the bottom end and fine control at low listening levels is either difficult or impossible. The noise floor may be audible, too. There is a simple and effective solution - the Rothwell In-Line Attenuators. They can be used with pre/power or integrated amps to cure the problems of excess gain and bring sonic benefits with even the most expensive equipment.



£39/pair - post free
01204 366133 www.rothwellaudioproducts.co.uk

Oranges & Lemons
of Battersea

Home Cinema Hi-Fi & Streaming Multi-Room

020 7924 2040

www.oandlhifi.co.uk 61-63 Webbs Road London SW11 6RX



CEDIA

Traditional hi-fi isn't dead – it's just that we now have more options

An answer to a recent article that attempted to consign separates and speakers to history



Martin Logan's Crescendo sees an established speaker company exploring new avenues – it's not the end of the hi-fi world as we know it!

When the general technology websites attempt to 'do hi-fi', it's always amusing. Out come all the old clichés: Bang & Olufsen is cool but overpriced for what it is; Bose underperforms and is all about slick salesmanship; hi-fi enthusiasts are social misfits with beards, hanging on by their fingernails to the windowsill outside their lonely bachelor flats above the yawning chasm of reality.

The latest amusement comes from a piece on The Register, a site describing itself as 'Biting the hand that feeds IT'. The headline, clearly designed to catch the eye of the casual clicker, shouts 'Say goodbye to the noughties: Yesterday's hi-fi biz is BUSTED, bro', while the piece begins 'In case you hadn't heard, someone has ripped up your pappy's hi-fi handbook. The once hot items of the noughties – Blu-ray, AV receivers, all-in-one systems – are now on the slide. Meanwhile, sales in network media players, soundbars and Bluetooth speakers are booming. The pace of change has left traditional hi-fi and AV companies reeling.' And, just in case you were still wondering how you should be viewing this supposed revolution, it tells you: 'This is all good news. Audio technology is suddenly interesting again.'

It goes on to cite the rise of the likes of Sonos and Spotify, Sony's 'industry lead in High-Res Audio' and the quality of its all-in-one SRS-X9 wireless speaker, and then slightly loses itself by bringing in the

Linn Records Studio Master downloads catalogue and the excellent Oppo PM-1 headphones. An £1100 pair of headphones with its own £1200 headphone amplifier, and that's evidence that high-end hi-fi separates are dying? Hmmmm...

Two things I don't get here. One is that the traditional hi-fi market is on its knees, and the other is that 'audio technology is suddenly interesting again'. You see, I've been covering audio equipment for the better part of 25 years, 15 of them as Audio Editor of this magazine, and I've never got the sense of flagging interest in conventional audio equipment: my mailbox almost every morning brings news of something I know I'd like to try, and filling these pages with interesting equipment is only a monthly chore because it's often a struggle to decide what to leave out.

I've always put these pages together with the mantra – paraphrased from Densen's Thomas Sillesen – that 'life's too short for rubbish hi-fi'; and if I occasionally get flak for the fact that *Gramophone's* audio section doesn't print bad reviews, it's because there is very little truly bad equipment out there. Yes, some is better, and some offers conspicuously fine value for money while other models are simply acceptable, but there's very little I wouldn't give house-room at a pinch.

In other words, I think hi-fi has been interesting all along, from when I started back in the early 1990s, through the growth of home cinema and the development of

streaming and computer-stored music – I've always found something to interest or delight. OK, so the stereo amplifier or the small two-way speaker has been done hundreds of times by now, but that doesn't mean manufacturers should abandon those products – to apply that thinking to recorded music would mean we wouldn't get innovative or interesting new readings of familiar works.

Take a look at this month's audio news and you'll see manufacturers continuing to innovate and traditional hi-fi being served, whether with the massively expensive Magico speakers or those handmade Miyajima cartridges. Meanwhile Krell, manufacturer of the subject of my feature review this month, has recently announced no fewer than seven new power amplifiers and an integrated design.

What's more, a leading Japanese mass-market consumer electronics brand is about to announce a major entry into high-end audio equipment, the result of a research project it's been working on for more than a year – more details on that next month, when the covers I've been privileged of late to peep beneath are finally whipped off.

Yes, products such as the HEOS by Denon system or the Martin Logan Cascade covered on the news page this month show companies steeped in traditional hi-fi exploring new markets – and of course about now we're due to see the official debut in the shops of Naim's Mu-so all-in-one system. But none of these developments are the end of the world as we've known it or the harbingers of doom for those of us still wanting to use and enjoy a conventional separates hi-fi system.

Hi-fi enthusiasts – music enthusiasts – are here to stay, and the evidence is everywhere, from events such as the annual High End Show, which this year was bigger than ever, to the crammed hi-fi shops you find squirreled away in Hong Kong, Tokyo, New York or wherever. What's more, if these new-generation products introduce more listeners to the joys of fine music reproduced to a high standard, then I am sure we dyed-in-the-wool hi-fi enthusiasts will feel delighted, not threatened. It's not the shock of the new; it's the opportunity of the more. ●

UK Classical Archives

WANTED

Record & CD collections
Hi-Fi & Instruments

01803 606162
gemini1506@hotmail.com

Whole of UK covered

Top prices paid

Jazz Records also required



BUY • SELL • TRADE
vinyl • CDs • DVDs • box sets
nothing legal refused! (ID required)

CLASSICAL MUSIC EXCHANGE

38 Notting Hill Gate, W11, open 7 days 10am - 8pm
www.mgeshops.com

020 7792 5847

RECORDS WANTED

AZALEA CLASSICS

Classical CDs wanted. Will visit and collect
good or large collection & pay
TOP prices. Reviewers welcome.

Tel: 02073801188

Email: winterfire168@gmail.com

RECORDS FOR SALE

HMV ASD 429 and other rarities
www.esmetronrecords.com

Yarborough House
Bookshop and Coffee House

4,000 CDs Rapidly Changing Stock.
Much unusual repertoire. All guaranteed.
Large secondhand general book stock.
We buy interesting LPs, CDs, DVDs and quality books,
particularly music, philosophy and literature.
Will collect or pay postage.

The Square, Bishops Castle, Shropshire, SY9 5BN
Open 5 days 10am - 5pm / Closed Mon & Wed
www.yarboroughhouse.com
01588 638318

RECORDS FOR SALE

Oriel Opera Archives

'Preserving Our Opera Heritage'

British Opera performances from 50 years ago on CD -
mostly in English. Now carefully restored.

Great Performances! Great Singing! Great Sound!

Catalogue and free sample CD available from:
Oriel Music Trust, 79 Ffordd Glyder, Port Dinorwic,
Gwynedd LL56 4QX

All profits go to the Musicians Benevolent Fund

opera@orielmusic.org 01248 670 797

SCHOPPER AG
(Switzerland)

The best partner for your Thorens TD 124 !
Restorations & Parts

www.thorens-td124.ch

GRAMOPHONE

TO ADVERTISE IN THIS SECTION
PLEASE CALL 020 7501 6373

revolutions

records and cds

*Run by musicians
for music lovers*

For prompt attention, contact:
Darran Laine, BA (hons) or Dr Matthew Pollard
Revolutions, 1st Floor 67 Victoria Road,
Worthing, West Sussex BN11 1UN
email: info@revolutions33.co.uk



We buy classical LPs From 1950s - 1970s

We will travel to anywhere in the UK to view
sizeable collections or can buy by post from your
lists. Quality hi-fi equipment purchased -
EMT - GARRARD - TANNOY - THORENS Etc.

CD Collections also purchased

Tel: 01903 209553

www.revolutions33.co.uk

LPs · CDs · EQUIPMENT

WE BUY

THROUGHOUT UK AND EUROPE

WE SELL

ONLINE | BY APPOINTMENT



Contact info@watsonrecords.co.uk

Telephone 0207 689 7533

www.watsonrecords.co.uk

WATSON
RECORDS



VALLETTA INTERNATIONAL BAROQUE FESTIVAL 2015

TEATRU MANOEL MALTA

Concerto dei Cavalieri conducted by Marcello di Lisa
Die Kölner Akademie choir and orchestra conducted by Michael Alexander Willens
Dmytro Sukhovienko
Ensemble Villancico conducted by Peter Pontvik
European Union Baroque Orchestra
Joanne Camilleri
La Cappella Mediterranea, the Namur Chamber Choir
with Leonardo Garcia Alarcon
L'Acheron Ensemble conducted by Francois Joubert Caillet
Le Concert Spirituel
Malta Philharmonic Orchestra and Rebecca Hall
conducted by Peter Stark
Nederlands Kamerkoor
Orchestra of the Age of Enlightenment
Passacaglia Ensemble
Sigiswald Kuijken
The King's Consort with countertenor Iestyn Davies
conducted by Robert King
Valletta International Baroque Ensemble

Valletta, Malta's Baroque Capital City and
a UNESCO World Heritage Site, hosts the third
edition of this unique baroque music festival in its
Teatru Manoel, baroque churches and palaces

10th - 24th January 2015
www.vallettabaroquefestival.com.mt



airmalta



V.I.8 VALLETTA
EUROPEAN CAPITAL
OF CULTURE 2018



THE ST JOHN'S CO-CATHEDRAL
FOUNDATION



tipico



NOTES & LETTERS

Alwyn's Tempest music • An unfortunate Porgy • Karajan congratulations

Write to us at Gramophone, Mark Allen Group, St Jude's Church, Dulwich Road, London SE24 0PB or gramophone@markallengroup.com

Preminger's Porgy

David Patrick Stearns's search for a decent DVD transfer of Otto Preminger's film of *Porgy and Bess* (July, page 90) is a reminder of how bad luck dogged that film even before production started. The huge set for Catfish Row was burnt to the ground shortly before filming began, then Samuel Goldwyn, the producer, fired the director Rouben Mamoulian over artistic differences. Preminger was substituted presumably on the grounds that he had directed the Bizet-Hammerstein *Carmen Jones* with a similar African American cast with great success. Goldwyn planned a royal premiere for his *Porgy* in the autumn of 1959 at the Dominion Theatre, the only cinema in London equipped to show the widescreen process Todd-AO with six-track stereophonic sound. However, when Queen Elizabeth cancelled all royal engagements that autumn as she was pregnant with her third child, Goldwyn pulled his film. *Films and Filming* reported it was a case of Porgy without his Bess.

The film was finally unveiled in the same venue three years later, following the long run of *South Pacific*. The Gershwin estate was said to have blocked all future showings. As Stearns says, the film does drag its feet, but it demands to be seen on account of the score. Those of us in possession of the vinyl copy of the soundtrack recording will testify to *Gramophone's* John Steane's verdict in *Opera on Record* 3, when he wrote of 'an exactness of dramatic effect, a way of making the voices as visual as sound can ever be. It is interesting that the vibrant, operatic style of female voice has been avoided and, instead, tones nearer to a taste in pop music have been used. The score has been much adapted but pleasingly so, as indeed one might expect with André Previn in charge.'

Adrian Edwards
London W9, UK

Bergonzi in Japan

In the article by Alan Blyth (April 1999, page 34) reprinted online to mark the occasion of the passing of Carlo Bergonzi, Blyth wrote: 'There's an unofficial video of him singing Edgardo at a performance of *Lucia* with La Scala in Tokyo in 1967.' Actually, there is an official

Letter of the Month

The Magic Island



I enjoyed Andrew Mellor's interesting survey of music inspired by Shakespeare's *The Tempest* (Specialist's Guide, August, page 102). Andrew could also have included one of my favourite works inspired by the play, William Alwyn's symphonic prelude *The Magic Island* (1952). *The Magic Island* is a most atmospheric and poetic work, written when Alwyn was at the height of his powers. It is Alwyn's response to Caliban's famous speech 'The isle is

full of noises, sounds and sweet airs that give delight and hurt not.'

The work is both moving and memorable, and there are a number of fine recordings, including a recently released disc of Sir John Barbirolli's first broadcast performance from the Cheltenham Festival of 1953 (Barbirolli Society SJB1077). The audience clearly enjoyed the work.

Jeffrey Davis
Rotherfield, East Sussex, UK

prestoclassical.co.uk is a website that speaks your language, 'underpinned by an evident love of music and the world of recordings' (Gramophone). No other site selling classical CDs and DVDs is arranged in such a logical and accessible format, where you can easily find lists of composers' works, compare different options, view recommendations and read reviews. We believe that you will find it one of the most user-friendly classical music sites on the internet. The letter of the month receives £50 of Presto Classical gift vouchers.

Please send letters responding to articles in this issue for consideration for publication in the October issue by September 22. Gramophone reserves the right to edit all letters for publication.

PRESTO
CLASSICAL

DVD of that performance available on our label, Video Artists International. And the performance was presented not by La Scala but by Opera Lirica, the company that brought Italian Opera to Japan in the 1950s and continued to produce opera seasons there through the 1970s.

Allan Altman, Production Co-ordinator, VAI
Pleasantville, NY, US

A fine Karajan tribute

What a magnificent digital magazine marking the 25th anniversary of Herbert von Karajan's death. The quality of the analyses and critical reviews reminds me of my reasons for being a *Gramophone*

subscriber from the early 1950s. I hope that the publication of the digi-mag will serve as a benchmark for the future and reviewers will be given the breathing space to match the best output of the Porters, the Greenfields and the Robertsons!

David Cranston
Newcastle upon Tyne, UK

To read the free Karajan digital magazine, visit exacteditions.com – Ed.

Editorial notes

Georg Christoph Biller was conducting Bach's Mass in B minor and not the *St Matthew Passion* (July, page 75).

OBITUARIES

A long-lived soprano; a musical polymath; an Australian original



Licia Albanese: died at the age of 105

LICIA ALBANESE

Soprano

Born July 22, 1909

Died August 15, 2014

Born in Torre a Mare in southern Italy, Felicia Albanese made her debut in either 1934 (in Bari as Mimì) or 1935 (in Milan as Madame Butterfly); either way she appeared as Lauretta in *Gianni Schicchi* at La Scala, Milan, in 1935. Her career was launched and she was soon appearing in the big houses around the world. She appeared at the Met in New York in 1940 as Butterfly, a role she was to sing 72 times there; over the course of 26 seasons she would sing 427 performances in 17 roles in 16 operas there. She would also appear regularly in San Francisco, singing 22 roles over 20 years.

Albanese recorded extensively, invariably for RCA, including *Carmen* (as Micaëla, conducted by Fritz Reiner) and *Manon Lescaut* (with Jussi Björling conducted by Jonel Perlea). There are numerous off-air recordings including Gounod's *Faust* (under Beecham), *La bohème* (Schippers), *La traviata* (Adler), *Tosca* (Mitropoulos), *Falstaff* (Reiner) and *Iphigénie en Tauride* (Sanzogno).

In 2000 she was awarded the Handel Medallion by Mayor Rudolph Giuliani for her contribution to New York's cultural life.

FRANS BRÜGGEN

Conductor, flautist and recorder player

Born October 30, 1934

Died August 13, 2014

Frans Brüggen was born in Amsterdam and studied flute and recorder at the Muzieklyceum, as well as musicology at the University of Amsterdam. At 21, he was appointed Professor at the Royal Conservatory in The Hague. Later he would hold positions at Harvard and Berkeley universities.



Frans Brüggen: performance practice pioneer

He launched his career as a recorder and flute player, and spearheaded a revival of interest in wind repertoire of the 18th century both as a player and lecturer. He founded his own ensemble, the Brüggen Consort, and also appeared in groups conducted by his colleague Gustav Leonhardt, often in recording projects for Telefunken. In 1972 he formed an avant-garde block-flute trio (with Kees Boeke and Walter van Hauwe) which attracted an enormous following.

In 1981, with Sieuwert Versterhe, Brüggen founded the Orchestra of the Eighteenth Century, drawing on an international roster of players and offering interpretations informed by historical performance practice. He was also much in demand as a conductor of traditional ensembles and worked with many of the world's great orchestras, including the Vienna Philharmonic, Royal Concertgebouw and Orchestre de Paris.

PETER SCULTHORPE

Composer

Born April 29, 1929

Died August 8, 2014

Sculthorpe studied composition at the University of Melbourne before moving to Wadham College, Cambridge, where his teachers included Edmund Rubbra and Egon Wellesz. For much of his career Sculthorpe creatively engaged with the Australian landscape and culture, frequently giving Aboriginal names to his compositions (*Kakadu*, *Nourlangie*, *Jabiru Dreaming* and so on). He was awarded an OBE in 1977 and was appointed an Officer of the Order of Australia (AO) in 1990.



Peter Sculthorpe: Australia's pre-eminent composer

NEXT MONTH
OCTOBER 2014



Angela Hewitt

Following her fascinating survey of Bach's keyboard music, the Canadian pianist and former Gramophone Artist of the Year turns her attention and remarkable virtuosity to *The Art of Fugue*

Walton's Violin Concerto

Jeremy Dibble surveys the available recordings of an Italian-inspired work composed for the great Jascha Heifetz

Education Special

The latest musical apps, adult learning and a new concert hall: we explore some of the most interesting areas of music education today

GRAMOPHONE

ON SALE OCTOBER 15

DON'T MISS IT!

Free 30-day ticket for Berlin Philharmonic's Digital Concert Hall

WHEN YOU JOIN THE GRAMOPHONE CLUB

*Watch concerts on your tablet,
smartphone, Smart TV or PC
More than 280 complete
concert recordings and
40+ live streams per season
Includes artist interviews,
documentaries and films
from behind the scenes*

Just
£99
per year!



GRAMOPHONE CLUB

Members receive: Print magazine + Digital edition
& archive + Reviews database + extra benefits



To upgrade call **0800 137201**

Overseas customers call **+44 (0)1722 716997**

and quote code **GRMBA14** to claim this fantastic offer. Offer ends October 30

New subscribers visit **magsubscriptions.com/gramophone**

Terms and conditions This price is available for UK residents only. Overseas rates are available on +44 (0)1722 716997. Visit magsubscriptions.com to find out more. The gift will be sent under separate cover from the magazine. Should we run out of gifts, you may be offered an alternative gift - there is no cash alternative. MA Business & Leisure Ltd uses a best-practice layered Privacy Policy to provide you with details about how we would like to use your personal information. To read the full privacy policy please visit gramophone.co.uk/privacy-policy. Please ask if you have any questions, as submitting your personal information indicates your consent, for now, that we and our partners may contact you via post, phone, email and SMS about products and services that may be of interest to you. You can opt out at any time by emailing subscriptions@markallengroup.com

NEW RELEASES INDEX

The latest releases on CD, SACD, DVD, Blu-ray and download

Key: ⑆ Full price £10 and over ⑉ Medium price £7.76 – £9.99 ⑈ Budget price £6.25 – £7.75 ⑤ Super-budget price up to £6.24 ④ Reissue ③ Historic ② SACD ② DVD ② Blu-ray ① LP ② Download-only

CD & SACD

ACCENT

Teleman Concs. Stes. *Petite Bande/Kuijken, S.* ⑆ **ACC24288**

ACCENTUS

Various Cpsrs Gloria in excelsis Deo. *Various artists.* ⑆ **ACC30227**

AEON

Beethoven Stg Qt, Op 130. *Grosse Fuge. Brentano Qt.* ⑆ **AECD1438**

ALBION

Vaughan Williams Cambridge Mass. *Various artists.* ⑆ **ALBCD020**

Various Cpsrs Come back to me. *Chee.* ⑆ **ALBCD019**

ALPHA

Bach, CPE Trio Sons. Fl Concs. *Kossenko/Ambassadeurs.* ② ③ ④ **ALPHA821**

Beethoven Pf Sons Nos 30-32. *Le Sage.* ⑆ **ALPHA607**

Hume Harke, harke! Lyra Violls Humors & Delights. *Balestracci/*

Basses Réunies/Cocset. ⑆ **ALPHA197**

Morini Solve et Coagula. *Beasley.* ⑆ **ALPHA537**

Wheeler Kohlhaas. *Wheeler/Witches.* ⑆ **ALPHA536**

ANIMA E CORPO

Merula Galania. *Andueza.* ⑆ **AEC004**

APR

Haydn. Mozart Cpte Pf Recs. *Landowska.* ② ③ ④ **APR7305**

ARCANA

Stradella Forza delle stelle. *Ens Mare Nostrum/De Carlo.* ⑆ **A377**

ASC

Ireland Collection. *Lang, C/Hellaby/Noke/Wright/Merrick.* ⑆ **ASCCD150**

AUDITE

Rachmaninov. Tchaikovsky Pf Trios. *Trio Testore.* ⑆ ② **AUDITE92 691**

Various Cpsrs American Recital. *Murtfeld.* ⑆ ② **AUDITE92 702**

BARBIROLLI SOCIETY

Mahler Kindertotenlieder (pp1948). *Ferrier/Hallé Orch/*

Barbirolli. ⑆ ② **SJB1080**

Mahler Sym No 2 *Stravinsky Sym of Psalms (pp1959/57). Sols/*

Hallé Ch & Orch/Barbirolli. ② ③ ④ **SJB1078/9**

BEL AIR

Various Cpsrs Russian Film Music, Vols 1 & 2. *Various artists.* ② ③ (CD + ②) **BAM2060**

BERLIN CLASSICS

Bach, JS Brandenburg Concs. *Conc Köln.* ② ③ **O300593BC**

Mozart Syms Nos 39-41 (pp2014). *CPE Bach CO/Haenchen.* ⑆ **O300587BC**

Mussorgsky Pictures at an Exhibition. Songs and Dances of

Death. *Pankratova/Hoteev.* ⑆ **O300568BC**

BIS

Beethoven Cpte Pf Sons. *Brautigam.* ⑆ ② ③ ④ **BIS2000**

Hindemith. Walton Vc Concs. *Poltéra/São Paulo SO/Shipway.* ⑆ ② **BIS2077**

MacMillan Clemency. *Boston Lyric Op/Angus.* ⑆ **BIS2129**

Schubert Syms Nos 1 & 2. *Swedish CO/Dausgaard.* ⑆ ② **BIS1989**

Various Cpsrs Bass Tbn Wks. *Schulz/Tomodokoro.* ⑆ **BIS2144**

Various Cpsrs Visions fugitives. *Camerata Nordica/Tonnesen.* ⑆ ② **BIS2126**

BRIDGE

Boykan Pf Wks. *Berman.* ⑆ **BRIDGE9434**

Burton Sym No 2. *Various artists.* ⑆ **BRIDGE9436**

Karchin To the Sun & Stars. *Various artists.* ⑆ **BRIDGE9437**

Lansky Textures & Threads. *Various artists.* ⑆ **BRIDGE9435**

Partch Wks, Vol 2. *Partch.* ⑆ **BRIDGE9432**

BRILLIANT CLASSICS

Bach, CPE Magnificat. *Schreier/Bär.* ② **94776**

Bach, JS Famous Cantatas. *Netherlands Bach Collegium/*

Leusink. ⑤ ⑥ **94947**

Bach, JS Ob Concs. *Puskunigis/St Christopher CO/Katkus.* ② **94991**

Brahms Vn Sons. *Baráti/Würtz.* ② **94824**

Farrenc Pf Qnts. *Bottesini Qnt.* ② **94815**

Glass. Kancheli, Tüür Wks for Vn & Pf. *Cortesi/Venturi.* ② **94814**

Marcello Ob Concs. *Mion/Insieme Strumentale di Roma/Sasso.* ② **94441**

Martucci Cpt Wks for Vc & Pf. *Trainini/Ferrati.* ② **94816**

Mendelssohn Cpte Org Wks. *Piovani.* ⑤ ⑥ **94845**

Rubinstein Wks for Pf Four Hands, Vol 1. *Duo Pianistico*

di Firenze. ② **95016**

Saint-Saëns Cpte Pf Concs. *Tacchino/Orch of Rad Luxembourg/*

Froment. ⑤ ⑥ **94944**

Schubert Edn. *Various artists.* ⑤ (69 discs) **94870**

Stradella Duets. *Kirkby/Ryden/Harmonices Mundi/Astronio.* ② **94343**

Tchaikovsky Cpte Ballets. *RPO.* ⑤ ⑥ **94949**

Ten Holt Canto ostinato XXL. *Van Veen.* ⑤ ⑥ **94990**

Vivaldi Vn Sons, Op 2. *Guglielmo/Arte dell'Arco.* ⑤ ⑥ **94617**

Various Cpsrs Brazilian Gtr. *Apro.* ② **94810**

Various Cpsrs Taracea: Musical Mosaic. *Seldom Sene.* ② **94871**

BR-KLASSIK

Braunfels Verkündigung. *Bavarian RSO/Schirmer.* ⑆ **2 900311**

Schumann Szenen aus Goethes Faust. *Karg/Gerhafer/Miles/*

Bavarian RSO/Harding. ⑆ **2 900122**

CANTALOUPE

Adams Become Ocean. *Seattle SO/Morlot.* ⑆ ② **CA21101**

CAPRICCIO

Brahms Pf Concs. *Barto/Deutsches SO Berlin.* ⑆ ② **C5210**

Dallapiccola Orch Wks. *Deutsche Staatsphilh Rheinland-Pfalz/*

Steffens. ⑆ **C5214**

Doderer Pf Trios. *Vilos Trio.* ⑆ **C5220**

Various Cpsrs Baroque Christmas. *Various artists.* ⑆ ② **C5217**

Various Cpsrs Caprice viennois. *Kusztrich/Delyiska.* ⑆ **C5215**

CARL DAVIS COLLECTION

Davis Last Train to Tomorrow. *Various artists.* ⑆ **CDC025**

CARPE DIEM

Hytta Draumsyn – Fiddle Wks. *Hytta.* ⑆ ② **C26301**

CD ACCORD

Kietyn Pf Wks. *Janowska/Zubel/Bywalec.* ⑆ **ACD194-2**

CEDILLE

Turina Chbr Wks. *Lincoln Trio.* ⑆ **CDR90000 150**

Various Cpsrs As Dreams Fall Apart. *New Budapest Orpheum*

Soc. ⑆ **CDR900000 151**

CHALLENGE CLASSICS

Hartmann, KA Simplicius Simplicissimus. *Sols incl Banse/*

Netherlands Rad PO/Stenz. ⑆ ② **CC72637**

Strauss, R Heldenleben Varèse Amériques. *DSO Berlin/*

Metzmacher. ⑆ **CC72644**

Wagner Orch Wks. *Netherlands Rad PO/de Waart.* ⑆ **CC72649**

CHANDOS

Brahms Solo Pf Wks, Vol 3. *Douglas.* ⑆ **CHAN10833**

Elgar Dream of Gerontius (pp2014). *Sols incl Connolly &*

Skelton/BBC SO/Davis, A. ⑆ ② ③ **CHSA5140**

Halvorsen Orch Wks. *Bergen PO/Järvi, N.* ② ③ ④ **CHAN10834**

Haydn Stg Qts, Vol 1. *Doric Qt.* ⑆ **CHAN10831**

Janáček Orch Wks, Vol 1. *Bavouzet/Bergen PO/Gardner.* ⑆ ② **CHSA5142**

Various Cpsrs Sym Euphonium. *Childs/BBC NOW/Tovey.* ⑆ **CHAN10830**

CHANNEL CLASSICS

Various Cpsrs Perla Barocca. *Podger/Świątkiewicz/Caminiti.* ⑆ ② **CCSSA36014**

CHRISTOPHORUS

Manfredini Sinf da chiesa, Op 2. *Capricornus Consort, Basle/*

Barczy. ⑆ **CHR77380**

CLAUDIO

Bach, JS Goldberg Vars. *Kawamura.* ⑆ **CR6018-2; ⑆ ② CR6018-6**

Various Cpsrs Spanish Pf Wks. *Kucharski.* ⑆ **CC4321-2**

COLLEGIUM

Rutter Double Celebration. *Cambridge Sgrs/Rutter.* ② ③ **COLCD137**

CONTINUO CLASSICS

Dohnányi. Kodály Vc Sons. *Pidoux/Strosser.* ⑆ **CC777 709**

Marcello Fl Sons. *Musica Antiqua Mediterranea.* ⑆ **CC777 704**

CONVIVIUM

Cooman Evening Ch. *Convivium Sgrs/Norman.* ② **CR023**

Various Cpsrs Hodie!: Contemporary Christmas Carols.

Portsmouth Grammar School Chbr Ch/Gladstone. ② **CR024**

CORO

Monteverdi Vespers. *Sixteen/Christophers.* ⑆ ② **COR16126**

CPO

Atterberg. Rangström Stg Qts. *Stenhammar Qt.* ⑆ **CPO777 270-2**

Goetz Cpte Pf Wks. *Keymer.* ⑆ ② **CPO777 879-2**

Millöcker Gasparone. *Burkert.* ⑆ ② **CPO777 815-2**

Popper Vc Concs Nos 1-3. *Yang/Funkhaus Orch/Willen.* ⑆ **CPO777 821-2**

Reznicek Syms Nos 3 & 4. *Robert Schumann Philh/Beermann.* ⑆ **CPO777 637-2**

Teleman Concs. *Stagione Frankfurt.* ⑆ **CPO777 859-2**

Weingartner Cpte Syms. *Basle SO/Letonja.* ⑤ ⑦ **CPO777 938-2**

CRYSTAL RECORDS

Wilder Woodwind Qnts. *Solaris Qnt.* ⑆ **CD758**

DACAPO

Nielsen Syms Nos 1 & 4. *NYPO/Gilbert.* ⑆ ② **6 220624**

DELOS

Various Cpsrs Sing, ye birds, a joyous song. *Yale Schola*

Cantorum/Carrington. ⑆ **DE3458**

DELPHIAN

Various Cpsrs Serenissima: Music from Renaissance Europe on

Venetian Viols. *Rose Consort of Viols.* ⑆ **DCD34149**

DIVINE ART

Cooman In Beauty Walking – Orch Wks. *Bohuslav Martinů PO/*

Trevor. ⑆ **DDA25117**

Rimsky-Korsakov Sheherazade. *Antar. Goldstone/Clemmow.* ⑆ **DDA25118**

Various Cpsrs Harmonious Thuringian – Hpd Wks. *Charlston.* ⑆ **DDA25122**

DOCUMENTS

Various Cpsrs Vc Wks (r1947-60). *Torteller.* ⑤ ⑥ ⑦ **600176**

Various Cpsrs Op Live. *Furtwängler.* ⑤ (41 discs) ⑦ **600168**

DYNAMIC

Hovhaness Pf Wks. *Pompili.* ⑆ **CDS7701**

Strauss, R Cpte Pf Wks, Vol 1. *Bonuccelli.* ⑆ **CDS7695**

ECM NEW SERIES

Various Cpsrs Moderato cantabile. *Lechner/Couturier.* ⑆ **481 0992**

EM RECORDS

Bailey, Lloyd Orch Wks. *Bath Philh/Thornton.* ⑆ **EMRCD026**

ERATO

Dvořák. Franck. Grieg Vn Sons. *Capuçon, R/Buniatishvili.* ⑆ **2564 62501-8**

Handel Heroes on the Shadows – Arias. *Stutzmann/Jaroussky.* ⑆ **2564 62317-7**

GENUIN

Asatryan Sax Wks. *Asatryan/Pavone/Barthas.* ⑆ **GEN14301**

Beethoven Pf Sons Nos 29-32 (r1976-2013). *Badura-Skoda.* ⑆ **GEN14331**

Debussy. Franck. Jongen Flûte enchantée – Wks for Fl & Pf.

Heinzmann/Blumina. ⑆ **GEN14318**

Liszt Song Transcrs. *Biesemans.* ⑆ **GEN14322**

Mozart Chbr Wks with Winds. *Swiss Chbr Sols.* ⑆ **GEN14319**

Various Cpsrs Bach & B-A-C-H. *Lang, J.* ⑆ **GEN14324**

Various Cpsrs Berlin Counterpoint. *Dan/Wilmsen/Rattle/*

Mockert. ⑆ **GEN14317**

Various Cpsrs Be Welcome. *Ens Nobiles.* ⑆ **GEN14314**

GLOSSA

Corelli 'Assisi' Sons. *Ens Aurora/Gatti.* ⑆ **GCD921209**

Monteverdi Cpte Madrigal Books. *Venexiana/Cavina.* ⑤ ⑥ ⑦ **GCD920929**



The Crotchet Web Store

Dedicated to Classical Music, Jazz & Film
Soundtracks. Search our on-line database &
order securely.

www.crotchet.co.uk

Order Line 0121 459 5566

GPR	<i>gprrecords.com</i>
Various Cpsrs Canción amorosa: Songs of Spain. <i>Winters/Blier.</i>	Ⓜ Ⓢ GPR70013
GRAMOLA	<i>gramola.at</i>
Arlen, W Letzte Blau. <i>Wnukowski/Hope/Nelson/Immler.</i>	Ⓜ Ⓢ 98996
Bruckner Sym No 3. <i>Altomonte Orch, St Florian/Ballot.</i>	Ⓜ Ⓢ 99044
Koechlin. Vienne 1914 – Chbr Wks. <i>Atschba/Chisson/Adensamer/Znamensky/Pantillon.</i>	Ⓜ Ⓢ 99040
Mozart Fantasias, K397 & 475. Pf Sons, K457 & 546. <i>Badura-Skoda.</i>	Ⓜ Ⓢ 98990
Schubert Wandererfantasie. <i>Badura-Skoda.</i>	Ⓜ Ⓢ 99031
Various Cpsrs Hebbel Lieder. <i>Bastlein/Mouissi.</i>	Ⓜ Ⓢ 98999
Various Cpsrs Stg Qts. <i>Haydn Qt.</i>	Ⓜ Ⓢ 99047
GRAND PIANO	
Hoffmeister Pf Sons, Vol 1. <i>Tzinlikova.</i>	Ⓜ Ⓢ GP666
Riotte Meteorite. <i>Malengreau.</i>	Ⓜ Ⓢ GP679
HÄNSSLER CLASSIC	<i>haenssler-classic.de</i>
Chopin Chbr Wks. <i>Moser/Blacher/Kupiec.</i>	Ⓜ Ⓢ CD93 321
Salleri Lieder. <i>Müller/Eerens/Eisenlohr.</i>	Ⓜ Ⓢ CD93 307
Schubert Pf Wks, Vol 12. <i>Oppitz.</i>	Ⓜ Ⓢ CD98 618
Strauss, R Tone-Poems, Vol 3. <i>SWR SO/Roth.</i>	Ⓜ Ⓢ CD93 320
Various Cpsrs Advent Calendar. <i>Various artists.</i>	Ⓜ Ⓢ CD93 322
Various Cpsrs Machet di Tore weit. <i>Capella Vocalis/Wayand.</i>	Ⓜ Ⓢ CD98 040
HARMONIA MUNDI	<i>harmoniamundi.com</i>
Beethoven Cpte Stg Qts. Tokyo Qt. Ⓜ Ⓢ Ⓢ HMU80 7641/8	
Beethoven Cpte Wks for Vc & Pf. <i>Queyras/Melnikov.</i>	Ⓜ Ⓢ HMC90 2183/4
Cavalli Giasone (r1988). <i>Sols incl Chance, Van der Kamp & Schopper/Conc Vocale/Jacobs.</i>	Ⓜ Ⓢ Ⓢ HMY292 1282/4
Couperin, F Apothéoses. <i>Beyer/Incogniti.</i>	Ⓜ Ⓢ HMC90 2193
Dvořák Sym No 6. 'American' Ste. Lucerne SO/Gaffigan.	Ⓜ Ⓢ HMC90 2188
Gluck Orfeo ed Euridice (r2001). <i>Sols incl Fink, Cangemi & Kiehl/Freiburg Baroque Orch/Jacobs.</i>	Ⓜ Ⓢ Ⓢ HMY292 1742/3
Handel Rinaldo. <i>Sols incl Genaux, Kalna & Persson/Freiburg Baroque Orch/Jacobs.</i>	Ⓜ Ⓢ Ⓢ HMY292 1796/8
Harbison Chbr Wks. <i>Camerata Pacifica.</i>	Ⓜ Ⓢ HMU90 7619
Lassus Psalmi Davidis poenitentiales. <i>Collegium Vocale Gent/Herreweghe.</i>	Ⓜ Ⓢ Ⓢ HMY292 1831/2
Mendelssohn Elijah. <i>Sols incl Isokoski, Groop & Ainsley/Collegium Vocale/Herreweghe.</i>	Ⓜ Ⓢ Ⓢ HMY292 1463/4
Monteverdi Selva morale e spirituale. <i>Cantus Cölln/Conc Palatino/Junghänel.</i>	Ⓜ Ⓢ Ⓢ HMY292 1718/20
Moulinie Meslanges pour la chapelle d'un prince. <i>Ens Correspondances/Daucé.</i>	Ⓜ Ⓢ HMC90 2194
Mozart Stg Qts, K428, 465 & 387. <i>Casals Qt.</i>	Ⓜ Ⓢ HMC90 2186
Various Cpsrs Conc – Venice: The Golden Age. <i>Löffler/AAM Berlin.</i>	Ⓜ Ⓢ HMC90 2185
Various Cpsrs From the Imperial Court: Music for the House of Hapsburg. <i>Stile Antico.</i>	Ⓜ Ⓢ HMU80 7595
Various Cpsrs Sacred Wks. <i>Various artists.</i>	Ⓜ Ⓢ (30 CDs) HMC290 8304/33
HERITAGE	<i>heritage-records.com</i>
Dussek Cpte Pf Sons, Vol 2 (r2006-08). <i>Garzon.</i>	Ⓜ Ⓢ HTGCD301
Schumann Sym No 3. Orch Wks (r1993-99). <i>RPO/Joeres.</i>	Ⓜ Ⓢ HTGCD272
Various Cpsrs Voc Wks (r1941-49). <i>Baillie.</i>	Ⓜ Ⓢ HTGCD273
HYPERION	<i>hyperion-records.co.uk</i>
Bach, JS Kunst der Fuge. <i>Hewitt.</i>	Ⓜ Ⓢ CDA67980
Bach, JS Motets. <i>Sixteen/Christophers.</i>	Ⓜ Ⓢ CDH55417
Brahms Cpte Pf Trios. <i>Florestan Trio.</i>	Ⓜ Ⓢ Ⓢ CDD22082
Bruch Romantic Vn Conc, Vol 17. <i>Liebeck/BBC Scottish SO/Brabbins.</i>	Ⓜ Ⓢ CDA68050
Debussy Songs, Vol 3. <i>France/Martineau.</i>	Ⓜ Ⓢ CDA68016
Handel Sonatas, Op 1. <i>Tunncliffe/Nicholson.</i>	Ⓜ Ⓢ CDS44411/13
Napoléao. <i>Oswald Romantic Pf Conc, Vol 64. Pizarro/BBC NOW/Brabbins.</i>	Ⓜ Ⓢ CDA67984
Pärt Chor Wks. <i>Polyphony/Layton.</i>	Ⓜ Ⓢ CDA68056
Various Cpsrs Music for Remembrance. <i>Westminster Abbey Ch/O'Donnell.</i>	Ⓜ Ⓢ CDA68020
IDIL BIRET ARCHIVE	<i>idilbiretarchive.eu</i>
Brahms Sym Wks – Pf Transcrs. <i>Biret.</i>	Ⓜ Ⓢ Ⓢ 8 571303/4
JCH PRODUCTIONS	
Liszt Transcendence – Pf Wks. <i>Muller.</i>	Ⓜ Ⓢ JCH2014/01
K617	<i>cd-baroque.com</i>
Sweelinck Ma jeune vie à une fin. <i>Wonner.</i>	Ⓜ Ⓢ K617 247
KING'S COLLEGE, CAMBRIDGE	<i>kings.cam.ac.uk</i>
Fauré Requiem. Cantique de Jean Racine. Messe basse. <i>Finley/Ch of King's Coll, Cambridge/Cleobury.</i>	Ⓜ Ⓢ Ⓢ KGSO0005
LINN	<i>linnrecords.com</i>
Purcel Sons in 10 Parts. <i>Retrospect Ens.</i>	Ⓜ Ⓢ Ⓢ BKD332
Schumann Symns. <i>SCO/Ticciati.</i>	Ⓜ Ⓢ Ⓢ CKD450
LIR CLASSICS	<i>london-independent.co.uk</i>
Various Cpsrs Something Blue. <i>Mardi Brass.</i>	Ⓜ Ⓢ LIR028

150 GRAMOPHONE AWARDS 2014

LPO	<i>lpo.co.uk</i>
Shostakovich Symns Nos 6 & 14. <i>LPO/Jurowski.</i>	Ⓜ Ⓢ LPO0080
LSO LIVE	<i>lsoco.uk</i>
Brahms Symns Nos 3 & 4. <i>LSO/Gergiev.</i>	Ⓜ Ⓢ LSO0737
MELODIYA	<i>melody.su</i>
Schoenberg. Sibelius Vn Concs. <i>Isakadze/USSR St Academic SO.</i>	Ⓜ Ⓢ MELCD100 2221
Scriabin Mazurkas. <i>Feinberg.</i>	Ⓜ Ⓢ MELCD100 2192
Tchaikovsky Cherevichki. <i>Various artists.</i>	Ⓜ Ⓢ MELCD100 2129
Various Cpsrs December Nights. <i>Various artists.</i>	Ⓜ Ⓢ Ⓢ MELCD100 2204
MEMBRAN	<i>membran.net</i>
Berg. Schoenberg. Webern Orch Wks (r1988-99). <i>Houston Sym Chbr Plyrs/Eschenbach.</i>	Ⓜ Ⓢ Ⓢ 233863
MIRARE	<i>mirare.fr</i>
Chopin. Prokofiev. Schubert Pf Wks. <i>Avdeeva.</i>	Ⓜ Ⓢ Ⓢ MIR252
Scriabin Cpte Etudes. <i>Korobeinikov.</i>	Ⓜ Ⓢ MIR218
MOVIESCORE MEDIA	<i>moviescoremedia.com</i>
Hancock Desert Treasure. <i>OST.</i>	Ⓜ Ⓢ MMS14038
NAÏVE	<i>naive.fr</i>
Beethoven Favourite. <i>Various artists.</i>	Ⓜ Ⓢ Ⓢ Ⓢ 4 4 4 5399
Chopin Favourite. <i>Various artists.</i>	Ⓜ Ⓢ Ⓢ Ⓢ 4 4 4 5394
Monteverdi Vespri solenni per la Festa di San Marco. <i>Conc Italiano/Alessandrini.</i>	Ⓜ Ⓢ Ⓢ (CD + DVD) OP30557
Mozart Favourite. <i>Various artists.</i>	Ⓜ Ⓢ Ⓢ Ⓢ 4 4 4 5392
Porpora Maestro – Op Arias. <i>Fagioli/Academia Montis Regalis/de Marchi.</i>	Ⓜ Ⓢ V5369
Rameau Cantatas. Pièces de clavecin. <i>Vidal/Ens Amarillis.</i>	Ⓜ Ⓢ V5377
Scarlatti, D Kybd Sons. <i>Kamenz.</i>	Ⓜ Ⓢ V5399
Various Cpsrs Fanfares of the Republican Guards. <i>Garde Républicaine.</i>	Ⓜ Ⓢ V5386
Various Cpsrs Invocation – Pf Wks. <i>Schuch.</i>	Ⓜ Ⓢ V5362
Various Cpsrs Trent'anni a Roma. <i>Conc Italiano/Alessandrini.</i>	Ⓜ Ⓢ Ⓢ OP30563
NAXOS	<i>naxos.com</i>
Beck Symns. Czech Chbr PO/Stilec.	Ⓜ Ⓢ 8 573248
Castelnuovo-Tedesco Evangelion. <i>Marangoni.</i>	Ⓜ Ⓢ 8 573316
De la Rue Missa Conceptio tua. <i>Schola Antiqua of Chicago.</i>	Ⓜ Ⓢ 8 573260
Hummel Pf Trios. <i>Gould Pf Trio.</i>	Ⓜ Ⓢ 8 573098
Malipiero Fantasia di ogni giorno. <i>Rome SO/La Vecchia.</i>	Ⓜ Ⓢ 8 573291
Mertz Gtr Duets. <i>Moller/Fraticelli.</i>	Ⓜ Ⓢ 8 573055
Pinho Vargas Judas. Requiem. <i>Gulbenkian Ch & Orch/Eldoro.</i>	Ⓜ Ⓢ 8 573277
Prokofiev Symns Nos 1 & 2. <i>São Paulo SO/Alsop.</i>	Ⓜ Ⓢ 8 573353 ; Ⓜ Ⓢ NBD0044
Scarlatti, D Kybd Sons, Vol 15. <i>Weiss.</i>	Ⓜ Ⓢ 8 573222
Shostakovich Sym No 13. <i>RLPO/Petrenko.</i>	Ⓜ Ⓢ 8 573218
Soler Kybd Sons Nos 42-56. <i>Borowiak.</i>	Ⓜ Ⓢ 8 573281
Still Stg Qts. <i>Villiers Qt.</i>	Ⓜ Ⓢ 8 571353
Strauss, J Meets Offenbach. <i>Various artists.</i>	Ⓜ Ⓢ 8 578288
Vivaldi Concs for Two Vcs. <i>Webber/European Union CO/Hofmann.</i>	Ⓜ Ⓢ 8 573374
Various Cpsrs A-Z of Op (2nd edn). <i>Various artists.</i>	Ⓜ Ⓢ Ⓢ 8 558216/17
Various Cpsrs Tribute to Malcolm Smith. <i>Bebbington/Jacobson/Lill.</i>	Ⓜ Ⓢ 8 571354
NMC	<i>nmcrec.co.uk</i>
Barry Importance of Being Earnest. <i>Sols incl Hannigan/BCMG/Adès.</i>	Ⓜ Ⓢ NMCD197
Grime Night Songs. <i>Hallé Orch/Elder.</i>	Ⓜ Ⓢ NMCD199
Tavener Akhmatova Requiem. <i>Sols/BBC SO/Rozhdestvensky.</i>	Ⓜ Ⓢ Ⓢ NMCD208
NONCLASSICAL	<i>nonclassical.co.uk</i>
Various Cpsrs Art of Remix. <i>Hot Chip/Yorke/Murcof.</i>	Ⓜ Ⓢ NONCLSS018
NONESUCH	<i>nonesuch.com</i>
Muhly Two Boys. <i>Metropolitan Op Orch/Robertson.</i>	Ⓜ Ⓢ Ⓢ 7559 79541-0
Reich Radio Rewrite. <i>Alarm Will Sound.</i>	Ⓜ Ⓢ 7559 79546-5
OBSIDIAN	<i>obsidianrecords.co.uk</i>
Various Cpsrs Spy's Choirbook. <i>Alamire/Skinner.</i>	Ⓜ Ⓢ CLCLD271
OEHMS	<i>oehmsclassics.de</i>
Bruckner Sym No 1. <i>Salzburg Mozarteum/Bolton.</i>	Ⓜ Ⓢ OC436
Strauss, R. Wagner Songs. <i>Trekell/Pohl.</i>	Ⓜ Ⓢ OC1811
Tamas Feuerbilder. <i>Various artists.</i>	Ⓜ Ⓢ OC443
Wagner Lohengrin. <i>Sols incl König, Struckmann & Nylund/Frankfurt Op & Museum Orch/de Billy.</i>	Ⓜ Ⓢ Ⓢ 3 3 3 OC946
Various Cpsrs North German Org Masters, Vol 6. <i>Kelemen, J.</i>	Ⓜ Ⓢ Ⓢ OC691
ONDINE	<i>ondine.net</i>
Berio Sinfonia. Calmo. <i>Raisanen/Finnish RSO/Lintu.</i>	Ⓜ Ⓢ Ⓢ ODE1227-5
Tüür Sym No 5. <i>Helsinki PO/Elits.</i>	Ⓜ Ⓢ ODE1234-2

ONYX	<i>onyxclassics.com</i>
Tchaikovsky Pf Concs Nos 1 & 2. <i>Trpčeski/RLPO/Petrenko.</i>	Ⓜ Ⓢ ONYX4135
Various Cpsrs American Chbr Wks. <i>Ehnes/Seattle Chbr Music Soc.</i>	Ⓜ Ⓢ ONYX4129
OPERA RARA	<i>opera-rara.com</i>
Offenbach Fantasio. <i>Connolly/OAE/Elder.</i>	Ⓜ Ⓢ Ⓢ ORC51
OPUS ARTE	<i>opusarte.com</i>
Mompou Songs. <i>Padulles/Burnside.</i>	Ⓜ Ⓢ OACD9021D
Various Cpsrs Rosenblatt Recitals, Vol 1. <i>Various artists.</i>	Ⓜ Ⓢ Ⓢ OACD9027BD
ORCHID	<i>orchidclassics.com</i>
Beamish Seafarer <i>Debussy Mer. Trio Apaches.</i>	Ⓜ Ⓢ ORC100043
ORFEO	<i>orfeo-international.de</i>
Szymanowski Vn Concs Nos 1 & 2. Myths. <i>Skride/Oslo PO/Petrenko.</i>	Ⓜ Ⓢ C873 141A
Wagner Tannhäuser (pp1961). <i>Sols incl Windgassen, Fischer-Dieskau & De los Angeles/Bayreuth Fest Op/Sawallisch.</i>	Ⓜ Ⓢ Ⓢ Ⓢ C888 143D
Various Cpsrs Orch Wks (r1960-63). <i>Cologne RSO/Kubelick.</i>	Ⓜ Ⓢ Ⓢ C726 143D
ORLANDO	<i>orlando-records.com</i>
Various Cpsrs Popular Renaissance Wks. <i>Guerra Žáková.</i>	Ⓜ Ⓢ OR0011
PALADINO	<i>paladino.at</i>
Bortkiewicz Five Melodies <i>Rimsky-Korsakov Sheherazade. Zurich Ens.</i>	Ⓜ Ⓢ PMR0036
Brahms Hungarian Dances. <i>Duo Praxedis.</i>	Ⓜ Ⓢ PMR0051
Poglietti Rossignolo (r1994). <i>Lindorff.</i>	Ⓜ Ⓢ PMR0048
PAN CLASSICS	
Jommelli Tirsi – Sop Cantatas. <i>Arias Fernández/Stile Galante/Aresi.</i>	Ⓜ Ⓢ PCI0308
Vivaldi Premieres – Vn Concs & Sons. <i>Musica Alchemica/Bonet.</i>	Ⓜ Ⓢ PCI0314
PARATY	<i>newparaty.fr</i>
Kapustin. Prokofiev. Rachmaninov Russian Impulse – Pf Wks. <i>Azzuro.</i>	Ⓜ Ⓢ PTY314124
PENTATONE	<i>pentatonemusic.com</i>
Beethoven Cpte Pf Sons. <i>Kodama.</i>	Ⓜ Ⓢ Ⓢ PTC5186 490
Franck. Strauss, R Vn Sons. <i>Steinbacher/Kulek.</i>	Ⓜ Ⓢ Ⓢ PTC5186 470
Wagner Cpte Ops. <i>Berlin RSO/Janowski.</i>	Ⓜ Ⓢ Ⓢ Ⓢ (32 discs) PTC5186 700
PIANO CLASSICS	<i>piano-classics.com</i>
Godard Pf Wks. <i>Deljavan.</i>	Ⓜ Ⓢ PCL0072
Schnittke Pf Conc. Pf Wks. <i>Proshayev/Mokhtari/St Petersburg Stg Sols/Dmitriev.</i>	Ⓜ Ⓢ PCL0071
PRIMA FACIE	<i>primafacie.ascrecords.com</i>
Whalley Feast for the Senses. <i>Ens 10/OI.</i>	Ⓜ Ⓢ PFCD014
Various Cpsrs Chimes in Time – Pf Wks. <i>Demopoulos.</i>	Ⓜ Ⓢ PFCD013
REGENT	<i>regent-records.co.uk</i>
Balfour Gardiner Cpte Songs. <i>Oxenham/Beatty.</i>	Ⓜ Ⓢ REGCD450
Various Cpsrs Encore! – Org Wks. <i>Crompton.</i>	Ⓜ Ⓢ REGCD444
Various Cpsrs English Cathedral Series, Vol 18 – Org Wks. <i>Alsop.</i>	Ⓜ Ⓢ REGCD449
RESONUS	<i>resonusclassics.com</i>
Quantz Duets, Op 2. <i>Elysium Ens.</i>	Ⓜ Ⓢ RESI0136
RICERCAR	<i>outhere-music.com/ricercar</i>
Rameau Concerts en sextuor. <i>Dominos.</i>	Ⓜ Ⓢ RIC350
Various Cpsrs Rubens & the Musicians of His Time. <i>Various artists.</i>	Ⓜ Ⓢ RIC352
RONDEAU PRODUCTION	<i>rondeau.de</i>
Honegger König David. <i>Prometheus Ens Berlin/Markowitsch.</i>	Ⓜ Ⓢ CDROP6088
Various Cpsrs Lost in Translation. <i>Daarler Voc Consort.</i>	Ⓜ Ⓢ CDROP6087
ROYAL PHILHARMONIC ORCHESTRA	<i>rpo.co.uk</i>
Penderecki. Szymanowski Vn Concs. <i>Baek/RPO/Nowak.</i>	Ⓜ Ⓢ RPOS047
SIGNUM	<i>signumrecords.com</i>
Beethoven Pf Wks. <i>Bax.</i>	Ⓜ Ⓢ SIGCD397
Mozart. Nielsen Cl Concs. <i>Bliss/Royal Northern Sinf/Venzago.</i>	Ⓜ Ⓢ SIGCD390
Wagner Without Words – Pf Wks. <i>Williams, LI.</i>	Ⓜ Ⓢ Ⓢ SIGCD388
SIMAX	<i>simax.no</i>
Berlin, JD & JH Symns. <i>Norwegian Baroque Orch/von der Goltz.</i>	Ⓜ Ⓢ PSC1331
Grieg Holberg Ste. <i>Hadland/1B1/Bjøranger.</i>	Ⓜ Ⓢ PSC1332
Rameau Cpte Hpd Wks. <i>Haugsand.</i>	Ⓜ Ⓢ Ⓢ PSC1345
Bertouch. Theille. Vierdanck Ostsee – Sacred Wks. <i>Dalheim/Kielland/Sparbo/Trondheim Barokk.</i>	Ⓜ Ⓢ PSC1330
SKIRA CLASSICA	
Bizet Carmen. <i>Sols incl Simionato & di Stefano/Scala, Milan/Karajan.</i>	Ⓜ Ⓢ Ⓢ Ⓢ LA SCALAL10
Donizetti Anna Bolena (pp1957). <i>Sols incl Callas & Raimondi/Scala, Milan/Gavazzeni.</i>	Ⓜ Ⓢ Ⓢ LA SCALAA5
Mozart Così fan tutte (pp1956). <i>Sols incl Schwarzkopf & Merriman/Scala, Milan/Cantelli.</i>	Ⓜ Ⓢ Ⓢ LA SCALAA2

gramophone.co.uk

Puccini Fanciulla del West (pp1956). *Sols incl Frazzoni & Corelli/Scala, Milan/Votto.* ② ③ **LASCALA4**

Puccini Turandot (pp1964). *Sols incl Nilsson & Corelli/Scala, Milan/Gavazzeni.* ② ③ **LASCALA6**

Rossini Italiana in Algeri (pp1953). *Sols incl Simionato & Petri/Scala, Milan/Giulini.* ② ③ **LASCALA7**

Spontini Vestale (pp1954). *Sols incl Callas & Corelli/Scala, Milan/Votto.* ② ③ **LASCALA1**

Verdi Alla Scala, Vol 1: Choruses, Preludes & Sinf. *Various artists.* ② ③ **LASCALAVER1**

Verdi Alla Scala, Vol 2: Famous Arias & Romances. *Various artists.* ② ③ **LASCALAVER2**

Verdi Alla Scala, Vol 2: Arie verdiane. *Callas.* ② ③ **LASCALACAL2**

Verdi Ballo in maschera (pp1957). *Sols incl Callas & di Stefano/Scala, Milan/Gavazzeni.* ② ③ **LASCALA9**

Verdi Traviata. *Sols incl Callas & Raimondi/Scala, Milan/Giulini.* ② ③ **LASCALA3**; ③ **LASCALALP001**

Verdi Trovatore (pp1967). *Sols incl Tucci & Bergonzi/Scala, Milan/Gavazzeni.* ② ③ **LASCALA8**

Wagner Alla Scala. *Various artists.* ② ③ **LASCALAWAG1**

Various Cpsrs Alla Scala, Vol 1: Bel canto. *Callas.* ② ③ **LASCALACAL1**

SMUDGED DISCS

Sanabras Songs of Spanish Exile. *Sanabras.* ② **SMU606**

SOLI DEO GLORIA *monteverdi.co.uk/sdg*

Beethoven Sym Nos 2 & 8. *ORR/Gardiner.* ② **SDG721**

SOLO MUSICA

Bach, JS In Los Angeles. *Bono/Wu.* ② **88843 09260-2**

Bach, JS Goldberg Vars. *Voltchok.* ② **SM209**

Scarlatti, A Fascinazione Arcadia. *Freitagsakademie.* ② **SM212**

Various Cpsrs Berlin Counterpoint. *Clair-Obscur.* ② **SM217**

Various Cpsrs Gtr Duos. *Katona Twins.* ② **SM215**

Various Cpsrs Wks for Trio. *Trio Cremeloque.* ② **SM213**

STEINWAY & SONS

Chaminade Flatterer – Pf Wks. *Polk.* ② **STNS30037**

STRADIVARIUS *stradivarius.it*

Durante. Firenze. **Leo** Viaggio a Napoli – Vc Concs. *Scandelli/Orch Milano Classico.* ② **STR33930**

Handel Son d'amore – F1 Sons. *Scorticati/Pozzi/Estro Cromatico.* ② **STR33979**

SUPRAPHON

Janáček Glagolitic Mass. Eternal Gospel. *Prague Philh Ch/Prague RSO/Netopil.* ② **SU4150-2**

Zelenka Lamentations of Jeremiah. *Collegium Marianum.* ② **SU4173-2**

SWEDISH SOCIETY

Various Cpsrs Sym Stomp. *Gavle SO/Antonsson.* ② **SCD1160**

TACTUS *tactus.it*

Bellini. Chopin Songs. Pf Wks. *Martinelli/Trovato.* ② **TC800004**

Bononcini. **Scarlatti, A** Chbr Concs. *Banditelli/Aurora/Gatti.* ② **TB660003**

Morlacchi. **Torriani** Fantasie d'opera. *Trio Hormus.* ② **TC820002**

Paganini Caprices. *Noferini.* ② **TC781690**

Palestrina Primo libro de' madrigali. *Conc Italiano/Alessandrini.* ② **TB521604**

Pergolesi Chbr Cantatas, Op 1. *Rossi di Simone/Ens Concerto/Gini.* ② **TB711605**

Pergolesi Serva padrona. *Solisti Liriani.* ② **TC711606**

Rossini Barbiere di Siviglia. *Ens Italiano di Fiati/Pollastri.* ② **TB791807**

Scarlatti, A Sinf. Concs. *Magnifica Comunità/Casazza.* ② **TB661990**

Verdi Giorno di regno. *Various artists.* ② **TC812290**

TOCCATA CLASSICS *toccataclassics.com*

Berg Wks for Stgs. *Leopoldinum Orch/Kovacic.* ② **TOCC0247**

Facco Concs. *Zogbi/Mexican Orch/Lawrence.* ② **TOCC0259**

Milford Chbr Wks. *Gould Pf Trio.* ② **TOCC0244**

Wagner Pf Transcrs. *Vizcarra.* ② **TOCC0192**

WARNER CLASSICS

Various Cpsrs Cpte Studio Recs (r1949-69). *Callas.* ③ (69 CDs) ① **2564 63399-1** (aas – listed individually below)

Beethoven. **Mozart.** **Weber** Arias (r1963-64). *Callas/Paris Cons Orch/Rescigno.* ② ③ **2564 63401-0**

Bellini Norma (r1954). *Sols incl Callas, Filippeschi & Stignani/Scala, Milan/Serafin.* ② ③ ① **2564 63411-1**

Bellini Norma (r1960). *Sols incl Callas, Ludwig & Corelli/Scala, Milan/Serafin.* ② ③ ① **2564 63408-4**

Bellini Puritani (r1953). *Sols incl Callas, di Stefano & Panerai/Scala, Milan/Serafin.* ② ③ ① **2564 63411-8**

Bellini Sonnambula (r1957). *Sols incl Callas, Ratti & Cossotto/Scala, Milan/Serafin.* ② ③ ① **2564 63411-4**

Bellini. **Cherubini.** **Spontini** At La Scala (r1955). *Callas/Scala, Milan/Serafin.* ② ③ **2564 63401-2**

Bellini. **Donizetti.** **Hamlet** Mad Scenes (r1958). *Callas/Philh Orch/Rescigno.* ② ③ **2564 63401-4**

Bizet Carmen (r1964). *Sols incl Callas, Gedda & Massard/Paris Op Orch/Prêtre.* ② ③ **2564 63411-0**

Cherubini Medea (r1957). *Sols incl Callas, Scotto & Picchi/Scala, Milan/Serafin.* ② ③ **2564 63408-3**

Donizetti Lucia di Lammermoor (r1953). *Sols incl Callas, di Stefano & Gobbi/Maggio Musicale Orch, Florence/Serafin.* ② ③ ① **2564 63410-9**

Donizetti Lucia di Lammermoor (r1959). *Sols incl Callas, Tagliavini & Cappuccilli/Philh Orch/Serafin.* ② ③ ① **2564 63408-1**

Donizetti. **Rossini** Arias (r1963-64). *Callas/Paris Cons Orch/Rescigno.* ② ③ **2564 63400-9**

Leoncavallo Pagliacci (r1954). *Sols incl Callas & di Stefano/Scala, Milan/Serafin.* ② ③ **2564 63409-1**

Mascagni Cavalleria rusticana (r1953). *Sols incl Callas & di Stefano/Scala, Milan/Serafin.* ② ③ **2564 63409-0**

Ponchielli Gioconda (r1952). *Sols incl Callas, Barbieri & Poggi/RAI Orch, Turin/Votto.* ② ③ ① **2564 63410-8**

Ponchielli Gioconda (r1959). *Sols incl Callas, Cossotto & Cappuccilli/Scala, Milan/Votto.* ② ③ ① **2564 63408-0**

Puccini Arias (r1954). *Callas/Philh Orch/Serafin.* ② ③ **2564 63401-7**

Puccini Bohème (r1956). *Sols incl Callas, di Stefano & Moffo/Scala, Milan/Votto.* ② ③ ① **2564 63410-7**

Puccini Madama Butterfly (r1955). *Sols incl Callas, Gedda & Danielli/Scala, Milan/Karajan.* ② ③ **2564 63409-9**

Puccini Manon Lescaut (r1957). *Sols incl Callas & di Stefano/Scala, Milan/Serafin.* ② ③ **2564 63409-8**

Puccini Tosca (r1953). *Sols incl Callas, di Stefano & Gobbi/Scala, Milan/de Sabata.* ② ③ ① **2564 63410-3**

Puccini Tosca (r1964-65). *Sols incl Callas, Bergonzi & Gobbi/Paris Op/Prêtre.* ② ③ **2564 63407-9**

Puccini Turandot (r1957). *Sols incl Callas, Schwarzkopf & Fernandi/Scala, Milan/Serafin.* ② ③ ① **2564 63410-0**

Rossini Barbiere di Siviglia (r1957). *Sols incl Callas, Alva & Gobbi/Philh Orch/Galliera.* ② ③ **2564 63408-9**

Rossini Turco in Italia (r1954). *Sols incl Callas, Gedda & Rossi-Lemeni/Scala, Milan/Gavazzeni.* ② ③ ① **2564 63408-8**

Verdi Aida (r1955). *Sols incl Callas, Tucker & Barbieri/Scala, Milan/Serafin.* ② ③ **2564 63409-7**

Verdi Arias, Vol 1 (r1958). *Callas/Philh Orch/Rescigno.* ② ③ **2564 63401-5**

Verdi Arias, Vol 2 (r1964). *Callas/Paris Cons Orch/Rescigno.* ② **2564 63400-7**

Verdi Arias, Vol 3 (r1964-69). *Callas/Paris Cons Orch/Paris Op Orch/Rescigno.* ② **2564 63400-1**

Verdi Ballo in maschera (r1956). *Sols incl Callas, di Stefano & Gobbi/Scala, Milan/Votto.* ② ③ ① **2564 63408-7**

Verdi Forza del destino (r1954). *Sols incl Callas, Tucker & Tagliabue/Scala, Milan/Serafin.* ② ③ ① **2564 63400-0**

Verdi Rigoletto (r1955). *Sols incl Callas, di Stefano & Gobbi/Scala, Milan/Serafin.* ② ③ ① **2564 63409-5**

Verdi Traviata (r1953). *Sols incl Callas, Albanese & Savarese/RAI Orch, Turin/Santini.* ② ③ **2564 63408-5**

Verdi Trovatore (r1956). *Sols incl Callas, di Stefano & Panerai/Scala, Milan/Karajan.* ② ③ ① **2564 63409-4**

Various Cpsrs In Paris, Vol 1 (r1961). *Callas/French Rad Nat Orch/Prêtre.* ② ③ **2564 63400-8**

Various Cpsrs In Paris, Vol 2 (r1963). *Callas/Paris Cons Orch/Prêtre.* ② ③ **2564 63400-2**

Various Cpsrs First Recs (r1949). *Callas/RAI Orch, Turin/Basile.* ② ③ **2564 63400-4**

Various Cpsrs Lyric & Coloratura Arias (r1954). *Callas, Philh Orch/Serafin.* ② ③ **2564 63401-3**

Various Cpsrs Rarities (r1953-69). *Callas.* ② ③ ① **2564 63400-3**

Porter In Hollywood. *John Wilson Orch.* ② **2564 62768-0**

Various Cpsrs Paris – Tpt Wks. *Balsom.* ② **2564 63278-9**

WERGO

Holszky Wie ein gläsernes Meer, mit Feuer gemischt.... *Sustek/Ahrendt/Brülls.* ② **WER6789-2**

Hosokawa Qnts. Solos. *Arditti Qt.* ② **WER6769-2**

Schneider, E Metamorphosen. *Hartmann/Strassl/Pokorny/Tonkünstler Orch/Li.* ② **WER5110-2**

WIENER SYMPHONIKER *wienersymphoniker.at*

Mahler Lied von der Erde. *Ludwig/Kmentt/VSO.* ② **WS007**

YARLUNG *yarlungrecords.com*

Bach, JS. **Bartók.** **Korngold** Vn Wks. *Armstrong.* ② **YAR65007**

ZIG-ZAG TERRITOIRES *outhere-music.com/zigzag*

Berg. **Zemlinsky** Lieder. *Baerts/Collectief/de Leeuw.* ② **ZIT345**

Prokofiev Pf Sons Nos 5 & 6. Pf Wks. *Martynov.* ② **ZIT346**

DVD & BLU-RAY

ACCENTUS

Bach, CPE & JS. **Handel** 1786 Charity Concert Revival. *Various artists.* ② **DVD ACC20320**

Bach, JS Goldberg Vars. *Xiao-Mai.* ② **DVD ACC20313**

ARTHAUS MUSIK *arthaus-musik.com*

Beethoven Sym No 9. *Leipzig Gewandhaus Orch/Masur.* ② **108 122**

Humperdinck Hänsel und Gretel. *Sols incl Nikiteanu & Hartelius/Zurich Op/Welser Möst.* ② **108 135**

Verdi. **Wagner** Wagner vs Verdi. *Various artists.* ② **102 192**; ② **108 120**

Various Cpsrs Opera. *Harnoncourt.* ② **108 129**

CHRISTOPHER NUPEN FILMS *allegrofilms.com*

Various Cpsrs Gift of Music. *Kissin.* ② **A18CND**

CMajor ENTERTAINMENT *cmajor-entertainment.com*

Bruckner Sym No 5. *Staatskapelle Dresden/Thielemann.* ② **DVD 717808**; ② **717904**

Verdi Arias. *Various artists.* ② **DVD 718508**; ② **718604**

Verdi Chors. *Various artists.* ② **DVD 718708**; ② **718804**

Various Cpsrs Rejoice. *Perlman.* ② **DVD 718408**

EUROARTS *euroarts.com*

Bach, JS Christmas Oratorio. *McFadden/Fink/Genz/Henschel/MonteVerdi Ch/EBS/Gardiner.* ② **DVD 204 5098**; ② **204 5094**

Beethoven Cpte Stg Qts. *Belcea Qt.* ② **DVD 207 2668**; ② **207 26641**

Boito Mefistofele. *Sols incl Abdrakov, Vargas & Racette/San Francisco Op/Luisotti.* ② **DVD 205 9678**; ② **205 9674**

Debussy Clair de lune **Mozart** Pf Concs Nos 23 & 27. *Pf Sons. Pressler/Orch de Paris/Järvi, P.* ② **DVD 205 9888**; ② **205 9884**

Dvořák Rusalka. *Sols incl Papatanasu, Cernoch & White, W/Monnaie, Brussels/Fischer, A.* ② **DVD 205 9928**; ② **205 9924**

Elgar. **Nicolai.** **Tchaikovsky** Europakonzert 2014. *BPO/Barenboim.* ② **DVD 205 9858**; ② **205 9854**

Dvořák Sym No 8 **Shostakovich** Vn Conc No 1 (pp2000). *Hahn/BPO/Jansons.* ② **DVD 202 0248**

Various Cpsrs Crucial Question – Arias & Songs (pp2011). *Dasch/Munich Rad Orch/Piollet.* ② **DVD 205 9938**; ② **205 9934**

MARIINSKY *marinskylabel.com*

Prokofiev Romeo & Juliet (pp2013). *Mariinsky Ballet & Orch/Gergiev.* ② (combined **DVD + Blu-ray**) **MAR0552**

OEHMS *oehmclassics.de*

Wagner Siegfried. *Sols/Frankfurt Op & Museum Orch/Weigle.* ② **DVD OC997**

Wagner Walküre. *Sols incl Stensvold/Frankfurt Op & Museum Orch/Weigle.* ② **DVD OC996**

OPUS ARTE *opusarte.com*

Mozart Don Giovanni. Figaro. Zauberflöte. *Various artists.* ② **DVD OA1150BD**; ② **OABD7155BD**

RCO LIVE *concertgebouwwerkstnl*

Bruckner Sym No 5 (pp2013). *RCO/Harnoncourt.* ② **DVD RCO14103**; ② **RCO14106**

SIGNUM *signumrecords.com*

Various Cpsrs Live in London. *Rhodes.* ② **DVD SIGDVD012**

TACET + TACET + TACET

Beware of Emotions !

Exciting CDs, LPs, SACDs and DVDs for classical music lovers.

Pioneer Recordings, including TACET



















Real Surround Sound and Moving Real Surround Sound.

+ www.tacet.de + www.tacet.de + www.tacet.de +

Winner of the German Music Critics Award !

REVIEWS INDEX

A		String Quartet No 1	64	Non, je ne regrette rien	89	Granados		J	
	Albinoni	Symphonies – Nos 1 & 3	46	Dussek		Songs (various)	99		Janáček
	Violin Sonata in B flat	Symphony No 2 (streaming)	51	Piano Concertos – Op 1 No 3; Op 29; Op 70	47	Grétry			Jenůfa – Symphonic Suite
	Andriessen	Wiegenlied, Op 49 No 4	99	Dvořák		Guillaume Tell	DVD 107		Pohádka
	La Commedia	Zwei Gesänge, Op 91	99	Orchestral works (various)	48	Grieg			Presto
B		Brian		Symphony No 8 (streaming)	51	Cello Sonata	69		Josquin
	Babajanyan	Symphonic Dances from ‘The Tigers’	46	E		Dance from Jølster, Op 17 No 5	87		Mille regretz
	Dance of Vagharshapat	Symphonic Variations on ‘Has anybody here seen Kelly?’	46	Eisler		Haugtussa	93		K
	Elegy	Brossard		Songs (various)	97	Nocturne, Op 54 No 4	87		Kodály
	Impromptu	Sonate en trio, SDB221	101	Elgar		Piano Concerto	52		Solo Cello Sonata, Op 8
	Six Pictures	Symphonies pour le Graduel – SDB228; SDB229	101	Orchestral works (various)	49	Six Songs, Op 25	93		Korngold
	Bach, CPE	Bruckner		F		Twelve Songs, Op 33	93		Fairy Tale Pictures, Op 3 – No 2; No 7
	Trio Sonata, Wq143	Symphony No 00, ‘Study Symphony’	46	Falla		The Night Winds	87		L
	Bach, JS	Bryars, G		Siete Canciones populares españolas	99	Gubaidulina			Larsson
	Cantata No 156 – Sinfonia	Hi Tremolo	77	Fasch, JF		Instrumental and chamber works (various)	69		Orchestral works (various)
	Cantatas (various)	Byrd		Orchestral and chamber works (various)	50	H			Leighton
	Concerto for Two Violins, BWV1043	Vocal works (various)	93	Fauré		Handel			Organ works (various)
	Double Concerto, BWV1060 <i>R</i>	Sacred choral works (various)	92	Orchestral works (various)	59	Opera and oratorio arias (various)	107,109		Liszt
	Six Partitas, BWV825-830	C		Fedhile		Harris, R			Etudes d’exécution transcendante, S139
	Solo Violin Sonata, BWV1003	Caldara		Malaika (My Angel)	119	Orchestral works (various)	52		Jeanne d’Arc au bûcher, S293
	St Matthew Passion, BWV244 – Erbarne dich, mein Gott	Opera arias (various)	106	Feldman		Harris, S			Liebestraum, S541 No 3
	Trio Sonatas – BWV525-530	Carissimi		Chamber works (various)	67	Chamber and instrumrnts works (various)	77		Mephisto Waltz No 1, ‘Der Tanz in der Dorfschenke’, S514 (arr Busoni/Horowitz)
	Violin Concerto, BWV1042	Historia de Jephthe	101	Festa		Haydn			Piano Sonata
	The Well-Tempered Clavier	Carter		Quis dabit oculis (attrib Senfl)	99	Semiramide riconosciuta – Fuggi dagl’occhi miei	103		Lobo
	Beethoven	Instances	59	Fibich		Hartmann, E			Versa est in luctum
	An die ferne Geliebte, Op 98	Cavendish		Orchestral works (various)	50	Serenade, Op 43	71		Loulguy
	Choral Fantasy, Op 80	Wand’ring in this place	97	Foskett		Haydn			La vie en rose
	Die Geschöpfe des Prometheus, Op 43	Charpentier, M-A		Chamber and orchestral works (various)	50	Die Jahreszeiten	94		Lourié
	Egmont, Op 84 – No 1, Die Trommel gerühret (Klärchens Lied I)	Cantatas (various)	101	Foulds		String Quartets, Op 20 – Nos 1, 3 & 4	69		A Phoneix Park Nocturne
	Piano Concerto No 3	Chopin		Pasquinade symphonique No 1, ‘Classical’	46	Symphonies – No 92, ‘Oxford’; No 93; No 97; No 98; No 99	52		Ludwig, D
	Piano Concerto No 5, ‘Emperor’	Piano works (various)	87	Fouré		Heggie			Seasons Lost
	Piano Sonata No 29, ‘Hammerklavier’	Clemens non Papa		Prelude, RV38	76	Holliger			M
	Resignation, WoO149	Carole magnus eras	99	Frescobaldi		Chamber works (various)	71		MacMillan
	Symphony No 3 (streaming)	Clyne		Motets and instrumental works (various)	93	Romancendres	69,71		Chamber works (various)
	Works for cello and keyboard (various)	Prince of Clouds	61	Friedman		Holst			Mahler
	Berg	Crane		Passacaglia, Op 44	87	Vedic Hymns – Ushas (Dawn); Varuna I (Sky); Maruts (Stormclouds)	99		Des Knaben Wunderhorn – Wo die schönen Trompeten blasen
	Violin Concerto (streaming)	Crecquillon		G		Huang Ruo			Symphony No 1
	Berio	Andreas Christi famulus	99	Gershwin		Four Fragments	45		Makeba
	Corale (su Sequenza VIII)	D		An American in Paris	59	Violin Concerto No 1, ‘Omnipresence’	45		Songs (various)
	Folk Songs	Davasche		Giacomelli		I			Mansurian
	Sequenza VIII	Lakutshon’ ilanga (When the sun sets)	119	Bajazet – In si torbida procella; Sposa, son disprezzata	113	Ibert			Three Pieces
	Berlioz	Saduva (Hush I hear you)	119	Glass		Chamber works (various)	71		Mdlele/Mogotsi/Khoza/ Sehume
	Orchestral works (various)	De la Rue		Piano works (various)	80	Ireland			The Click Song
	Bernheim	Absalon fili mi	99	Echorus	61	Three Masefield Ballads	99		Mendelssohn
	Paris	Debussy		Glazunov		Isaac			Orchestral works (various)
	Blanc	Orchestral works (various)	47	Etude ‘La nuit’, Op 31 No 3	87	Virgo prudentissima	99		Meyerbeer
	String Quintets – No 3, Op 21; No 4, Op 22; No 7, Op 50	Les soirs illuminés par l’ardeur du charbon	87	Glinka		Ives			Vasco de Gama
	Bouquet	Suite Bergamasque – Clair de lune	87	Nocturne, ‘Separation’	87	Orchestral works (various)	97		Mazurka, Op 17
	Je sais comment	Dohnányi		Gluck		Symphony No 2	59		Monnot
	Brahms	String Quartet No 1	64	Gombert					Piano works (various)
	Serenade No 1, Op 11 (arr Boustead)	Dumont		Magnificat primi toni	99				
		Mon Dieu!	89	Mille regretz	99				

Montanari	Polifemo – Alto Giove; Dolci freschi aurette 109	Shostakovich	Concerto for Two Trumpets, RV537 113	Collections
Violin Sonata in D minor 61	Poulenc	Piano Sonata No 1, Op 12 85	Concerto for Two Violins, Op 3 No 5 RV519 113	
Monteverdi	Songs (various) 89	Sibelius	L'incoronazione di Dario – L'occhio, il labbro, il seno, il core 113	Maria Callas – 'Maria Callas Remastered: The Complete Studio Recordings (1949-1969)' 105
Vespri solenni per la Festa di San Marco 42	Puccini	Piano Sonata, Op 12 87	Orlando furioso – Se cresce un torrente; Sol da te, mio dolce amore 113	Annie Fischer – 'The Centennial Collection' 121
Morales	Opera (arias) 119	Silinga	Teuzzone – Con palme ed allori; La gloria del tuo sangue 113	Diana Gabrielyan – 'Diana Gabrielyan' 85
Jubilate Deo  99	Q	Songs (various) 119	Tito Manlio – Di verde ulivo 113	Choir of Gonville & Caius College, Cambridge – 'In Praise of Saint Columba' 99
Mozart	Quilter	Sinding	Violin Sonatas – RV19; RV29 61	Nora Gubisch – 'Folk Songs' 99
Adagio, K261 54	Fear no more, Op 23 No 1 97	Impromptu, Op 31 No 4 87	Volans	Friedrich Gulda – 'A Night With Friedrich Gulda'  87
Clarinet Quintet, K581 72	Five Shakespeare Songs 99	Somis	Umzi Watsha (The House is Burning) 119	Sophie Harris – 'I feel the silence' 77
Don Giovanni – Vedrai, carino 119	Rachmaninov	Twelve Violin Sonatas, Op 1 75	Viviani	Itsnotyoutsme – 'This I' 77
Fantasia, K397  87	Songs (various) 111	Nkos Sikelel' iAfrika (God Bless Africa) 119	Sonata prima, Op 4  69	Jóhann Jóhannsson – 'The Miners' Hymns' 77
Fantasy and Fugue, K394 121	I have grown fond of sorrow: The Soldier's Bride, Op 8 No 4 97	Stanford	Linda Flor 45	Jennifer Koh – 'Two x Four' 61
Grand Sextet concertante (K364) 72	Monna Vanna (Act 1, orch Below) 111	Mass, Op 46 95	W	Jenny Lin – 'Night Stories' 87
Horn Quintet, K407 72	Ravel	Stenhammar	Wagner	Pumeza Matshikiza – 'Voice of Hope' 119
Piano Concertos – K466; K467 121	Trio élégiaque No 1  73	Serenade (streaming) 51	Der fliegende Holländer   116	The Necks – 'Open' 77
Piano Sonatas – K284; K332; K576  87	Rihm	Strauss, R	Götterdämmerung (excs) 116	La Nuova Musica – 'Sacrifices'  101
Rondo for piano and orchestra, K382 121	Untergang, Op 1 97	Sonatinas (various) 76	Der Ring des Nibelungen 115	Tony Palmer – 'Dvořák – In Love?'  48
Rondos – K269; K373 54	Rimsky-Korsakov	Ariadne auf Naxos   111	Tannhäuser (excs) 116	Antonio Pompa-Baldi – 'The Rascal and The Sparrow' 89
String Quartets (various) 72	Sheherazade  55	Mädchenblumen, Op 22 96	Tristan und Isolde (excs) 116	Julian Prégardien – 'An die Geliebte' 96
Five Violin Concertos 54	Röntgen	Stravinsky	Warlock	Anna Prohaska & Eric Schneider – 'Behind the Lines' 97
Mozart/Grieg	Chamber works (various) 73	Piano works and transcriptions (various) 85	Choral works (various) 96	Sviatoslav Richter – 'Richter Plays Schubert Live' 120
Fantasy, K475 72	S	The Rite of Spring 53	Weber	Schloss vor Husum – 'Rarities of Piano Music 2013' 87
Piano Sonatas – K283; K457; K533/494; K545 72	Saint-Saëns	T	Die vier Temperamente bei dem Verluste der Geliebten 96	La Serenissima – 'Per Monsieur Pisendel 2' 61
Mussorgsky	Orchestral works (various) 57	Tallis	Weill	Philippe Sly – 'Love's Minstrels' 99
Pictures at an Exhibition  81	Scharwenka	Loquebantur variis linguis  99	Beat! Beat! Drums! 97	The Society of Strange and Ancient Instruments – 'Nine Daies Wonder' 76
N	Piano Sonata No 2, Op 36 83	Tchaikovsky	Dirge for Two Veterans 97	Håkon Stene – 'Lush Laments for Lazy Mammal' 77
Nordheim	Schoenberg	Aveu passioné 83	Weinberg	Stile Antico – 'From the Imperial Court'  99
Chamber and orchestral works 54	Moses und Aron  111	Nocturne, Op 10 No 1 87	Polish Tunes, Op 47 No 2 61	Julia Wolfe – 'Steel Hammer' 77
Nyathi	Verklärte Nacht, Op 4 65	Piano Concerto No 1 52, 57	Symphony No 21, 'Kaddish', Op 152 61	Bora Yoong – 'Sunken Cathedral' 77
Senzeni Na? (What have we done?) 119	Schubert	Piano Concerto No 2 57	Weir	
O	Impromptu in F minor, D935 No 1 121	Piano Sonata, 'Grande Sonate', Op 37 83	The Vanishing Bridegroom 116	
O'Neill	Im Jänner 1817 ('Tiefes Leid'), D876 94	Piano Trio, Op 50  73	Willan	
Flyht 95	Kriegers Ahnung, D957 No 2 97	Romance, Op 5 83	British Folksong Arrangements 99	
Obadors	Piano Sonata in B flat, D960 121	Thomas, NB	Wolf	
Aquel sombrero de monte 99	Piano works (various) 120	The Naughty Little Flea 119	Mörke-Lieder – Lied eines Verliebten; Der Tambour; Jägerlied; Lied vom Winde; Heimweh; An die Geliebte 96	
El vito 99	Raste Krieger, Krieg ist aus (Ellens Gesang I), D837 97	My luv'e's in Germanie 97	Mörke-Lieder – No 5, Der Tambour 97	
Ornstein	Rondo, D438 73	Turina	Eichendorff-Lieder – No 6, Der Soldat II 97	
Piano Sonata No 4 87	Songs (various) 94	Silueta nocturna, Op 65 No 1 87	Y	
P	Violin Sonatas, 'Sonatinas' – D384; D385; D408 73	Tveitt	Yoon, B	
Paderewski	Schumann	Arvesylv (Family Silver) 87	Doppler Dreams 77	
Nocturne, Op 16 No 4 87	Die beiden Grenadiere, Op 49 No 1 97	V	Little Box of Horrors 77	
Parry	Carnaval, Op 9 81	Vaughan Williams	Z	
Choral works (various) 95	In der Nacht, Op 12 No 5 87	Songs (various) 96	Zemlinsky	
Philips	Der Soldat, Op 40 No 3 97	Orchestral works (various) 96	Eine florentinische Tragödie 117	
Vocal and instrumental works (various) 93	Der Soldat, Op 40 No 3 97	The House of Life 99	Six Maeterlinck Songs, Op 13 117	
Pisendel	Piano and chamber works (various) 69	Visée		
Violin Sonatas – A minor; C minor 61	Piano works (various) 85	Pièces de théorbe (various) 85		
Poppe	Schumann, C	Vivaldi		
Schweiss 71	Songs (various) 46	Cello Sonatas – RV39; RV40; RV41; RV42; RV43; RV46 76		
Porpora	Seabourne	Concertante works (various) 57		
La festa d'Imeneo – Vaghi amori 109	Steps, Vol 4: Libro di Canti Italiano 85	Concerto for Strings, RV121 113		

Christopher Hampton

The playwright, screenwriter and director on choosing composers for his films and working with Philip Glass

The first opera I saw was *Der Rosenkavalier* in Munich, where, as a student of languages, I had a year out. I always liked the idea of total theatre. As a student I went to London to see the *Ring* cycle. Meanwhile, my next-door neighbour played Bellini very loud, loved *bel canto* and was a great proselytiser in favour of 19th-century Italian opera. So by the time I left Oxford and settled in London, I'd seen quite a lot of opera – possibly as much opera as I'd seen theatre.

I was at school with Tim Rice, so I knew Tim and Andrew Lloyd Webber when we were teenagers. At a certain point I went round to Tim's flat and they played a demo of *Jesus Christ Superstar* and asked me to write the book, to which I stupidly replied 'it's two hours long and where is the book going to go, and why don't you release it as an opera?' – which they did. But I kept in touch with Andrew on and off over the years. He kindly invited me to do *Phantom of the Opera*, which I foolishly declined, but I wanted to do *Sunset Boulevard*, which I'd always thought was a great operatic plot, so I wound up doing that in the early '90s, my first musical in the theatre.

I'd always taken a keen interest in music in my plays and specified which bit of music should be played where and when, right from my first play when I had a Brahms sextet, and also 'The House of the Rising Sun' by The Animals.

I've chosen the composers I've worked with on my films very carefully. In my first, *Carrington*, I liked one of Michael Nyman's string quartets very much and thought it would be very good music for the film. He came in and wrote a score that gave each character its leitmotif. In my third film – *Imagining Argentina* – I used George Fenton because he's an absolute genius at writing what I would call regional music, and I wanted a South American feel.

With *The Secret Agent* I wanted something really dark and driving, and thought of Philip Glass. I didn't think I'd get him: I just phoned him up out of the blue, and it turned out he was very keen on Conrad so said yes right away and wrote a wonderful score. I heard him with his ensemble playing some of it at the Barbican two or three years ago, and the main theme has become part of his repertoire, which is nice. Having had some difficulties with modern music, right from the start I found Philip's music really appealing to me. I find it very emotionally involving.

We're now working on an opera of *The Trial*. He is an absolutely ideal collaborator, he really is. He is very,



THE RECORD I COULDN'T LIVE WITHOUT

Mozart Don Giovanni
Fischer-Dieskau, Nilsson et al / Böhm
DG ③ 429 870-2GX3

It's the perfect opera though probably a very difficult show to direct because it shows a fine indifference to stagecraft and plausibility.

very sympathetic to work with, and – unlike Andrew, who writes the music first and you do the lyrics to the music – Philip can't start until he has the text in front of him. He says the text actually inspires the way he writes the music.

It's a very faithful adaption but it's a partial one, as you have to throw away scenes and characters and incidents that you just don't have room for. When writing for opera, I think you write a more consciously poetic dialogue. Of course a play itself is very distilled and compressed, but an opera libretto is doubly so.

The thing that I always suspected is that there's actually a real comic element in Kafka, he's not total gloom and doom. There's a famous story of him reading *The Trial* to his friends one evening and becoming helpless with laughter, and not being able to go on. It's very dry and sardonic, the humour, but it's there. I think he was terribly influenced by Lewis Carroll. ③

▶ *The Trial* is at the Royal Opera's Linbury Studio Theatre, October 10-18



LOVE

MUSIC

HELP

MUSICIANS^{UK}

**I'm a violinist and
Help Musicians UK helped me
financially and emotionally
when I had cancer.**

Your support means we can
help more people like Mandhira.
Help us help musicians.

helpmusicians.org.uk
020 7239 9100

Help Musicians UK is the new name of the Musicians Benevolent Fund.
We help musicians of all genres throughout their professional lives.
Registered charity 228089.



Proud sponsors
of Benjamin Grosvenor

 facebook.com/EFGInternational

Photo: www.operaomnia.co.uk

Practitioners of the craft of private banking



EFG is the marketing name for EFG International and its subsidiaries. EFG International's global private banking network includes offices in Zurich, Geneva, London, Channel Islands, Luxembourg, Monaco, Madrid, Hong Kong, Singapore, Shanghai, Taipei, Miami, Nassau, Bogotá and Montevideo. www.efginternational.com